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VARIETIE
OF
LVTE-lessons:

Viz.

Fantasies, Pauins, Galliards, Almaines, Corantoes, and Volts: Selected out of the best approued AVTHORS, as well beyond the Seas as of our owne Country.

By *Robert Douland.*

Whereunto is annexed certaine Obseruations belonging to LVTE-playing: By *Iohn Baptisto Besardo* of Visonti.

Also a short Treatise thereunto appertayning: By *Iohn Douland* Batcheler of *MVSICKE.*

LONDON:
Printed for *Thomas Adams.*
1610.

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TO THE RIGHT WORSHIPFVLL, WORTHY, AND VERTVOVS Knight, Sir *Thomas Mounſon.*

SYR, the gratefull remembrance of your bountie to me, in part of my Education, whilſt my Father was abſent from *England*, hath embouldned me to preſent theſe my firſt Labours to your worthines, aſſuring my ſelfe that they being *Muſicall* will be acceptable to the Patron of *Muſicke*, and being onely out of duety Dedicated, you will daine to receiue them as a poore Teſtimonie of his gratitude, who acknowledgeth himſelfe for euer vnable by his vttermoſt ſeruice to merit your Fauours. All that I can is to pray to Almighty God for the health and proſperitie of You and Yours, which I will neuer ceaſe to doe.

Your Worſhips in all duety,

Robert Douland.

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To the Readers whosoeuer.

GEntlemen: I am bold to present you with the first fruits of my Skill, which albeit it may seeme hereditarie vnto mee, my Father being a Luteniſt, and well knowne amongſt you here in England, as in moſt parts of Chriſtendome beſide. I am ſure you are not ignorant of that old ſaying, *Labore Deum omnia vendere*: And how perfection in any skill cannot be attained vnto without the waſte of many yeeres, much coſt, and exceſsiue labour and induſtrie, which though I cannot attribute to my ſelfe, being but young in yeeres, I haue aduentured like a deſperate Souldier to thruſt my ſelfe into the Vant-gard, and to paſſe the Pikes of the ſharpeſt Cenſures, but I truſt without daunger, becauſe we finde it true in Nature that thoſe who haue loued the Father, will ſeldome hate the Sonne. And not vnlike in reaſon that I ſhould diſtaſt all, ſince my meanes and helpes of attaining what I haue, haue beene extraordinary. Touching this I haue done, they are Collections gathered together with much labour out of the moſt excellent Authors, as well of thoſe beyond the Seas, as out of the workes of our owne Countrimen. The Treatiſe of fingering I thought no ſcorne to borrow of *Iohn Baptiſto Beſardo* of Viſonti, being a man generally knowne and honoured for his excellencie in this kinde. But whatſoeuer I haue here done, (vntill my Father hath finiſhed his greater Worke, touching the Art of Lute-playing,) I referre it to your iudicious cenſures, hoping that that loue which you all generally haue borne vnto him in times paſt, being now gray, and like the Swan, but finging towards his end, you would continue the ſame to me his Sonne, who in the meane time will conſecrate my beſt indeauours at the ſhrine of your fauours, and ſhall euer remaine obliged vnto you for your curteſies to the vttermoſt of my power.

I

Robert Doulland.

Thomas Smith Gent:
In Praiſe of the Worke.

WHere *Merit* far ſurmounts the pitch of Praiſe,
The *Good-worke* there, tranſcends the reach of *Words:*
This *Worke* is ſuch: then good-words cannot raiſe
Their waight ſo high as theſe *Heau'n*-ſcaling *Cordes:*
Then let their vertue their owne glory raiſe,
Leaſt it be ſaid a *Smith* hath forg'd their praiſe.

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NECESSARIE OBSERVATIONS BELONGING TO THE *LVTE*, AND LVTE-playing, by *Iohn Baptiſto Beſardo* of Viſonti: with choiſe varietie of LVTE-leſſons, partly Inuented, and partly Collected out of the beſt AVTHORS, by *Robert Douland*, and *Iohn Douland* Batcheler of *MVSICKE*.

HEere thou haſt (gentle READER) a faſhion of practiſing on the LVTE, ſuch as I could gather out of the Obſeruations of the famous and diuine *Laurencinus*, others, and mine owne: comprehended in a few rules, which I haue heere ſet out with as much care and diligence as I poſsibly could, by which thou mayeſt more eaſily obtaine the right practiſe on the LVTE. Take therefore this worke of mine in good part, whoſoeuer thou art that readeſt it, with a minde to profit thy ſelfe: yet thinke not I ſet it forth to the end to draw thee away from the liuely teaching of thy Maiſter, (whoſe ſpeach doth farre exceede all writing,) or preſume to teach thoſe which are Maiſters in the ART theſe triuiall wayes, but I offer helpe to young beginners, and ſuch as oftentimes want a Teacher, which it will not be vnpleaſing for them to vſe, when they finde themſelues wearied with thoſe difficulties which lightly befall young learners. Neither would I haue thee thinke that in this I detract from the other differing wayes, which other men doe vſe, not vnfitly, ſo that there be reaſon for them, and an eaſie gracefulneſſe in them. For a man may come to the ſame place diuers wayes; and that ſweet Harmony of the LVTE (the habit whereof wee doe daily affect with ſo great trauaile) may ſtrike our eares with an ellegant delight, though the hand be diuerſly applyed. Yet know as I am free from all ſuch ambition, ſo, that I would with all my heart haue giuen thee the habit and power to play well, rather then the meanes of learning to play, if it were poſsible to be had without labour.

Whoſoeuer therefore will vſe theſe our rules, if hee be wholie raw in the Art, aboue all other things let him perſwade himſelfe, that the knowledge of this ART though it be hard, yet it is eaſilie to be obtayned by him that is in this ſort conditioned. Firſt, if hee haue no great defect, and haue that naturall deſire towards MVSICKE, which hath beene the founder of excellencie in euery ART: Secondly, if hee ſtint himſelfe in his learning with ſuch labour and exerciſe that is moderate, and continuall, not ſuch vnreaſonable paines as many doe weary themſelues with: Thirdly, if he be patient for a good long time, for commonly this brings vs whether wee will or no to the higheſt of the SCIENCES. To

theſe if hee adioyne the induſtrious and liuely inſtructions of a Teacher, that is a good Artiſt, hee cannot but hope for a reaſonable habit in a ſhort time. If therefore thou ſhalt be thus qualified and minded, and want a Teacher (whom indeed I would rather wiſh thee.)

To chuſe a LVTE for a learner.

Firſt and formoſt chuſe a LVTE neither great nor ſmall, but a midling one, ſuch as ſhall fit thine hand in thine owne iudgement. Yet I had rather thou didſt practiſe at firſt on a LVTE that were ſomewhat greater and harder, vnleſſe thy hand be very ſhort: becauſe that is good to ſtretch the ſinewes, which are in no ſort to be ſlackned. For there are which do ſometimes without a LVTE forceably pull and lengthen their fingers. Others there are that laying their hand on a Table, or ſome like thing, doe ſpread their fingers as broad as they can poſsibly. Others there are that oftentimes annoint their fingers with oyle of *Tartar*. Though I know the vſe thereof is good to make a nimble hand, rather by the often report of many others, then by any approued experience of mine owne. Howſoeuer, it is moſt neceſſarie at leaſt for the beginner to handle the LVTE often, yet neuer but when thy *Genius* fauours thee, that is, when thou feeleſt thy ſelfe inclyned to MVSICKE: For there is a certaine naturall diſpoſition, for learning the ARTS naturally infuſed into vs, and ſhewing it in vs rather at one time then another, which if one will prouoke by immoderate labour, he ſhall fight againſt Nature. Therefore when thou ſhalt finde thy ſelfe aptlie diſpoſed, and haſt time and opportunitie, ſpare no paynes, yet keepe this courſe.

What leſſon to begin withall.

Chuſe one Leſſon thy ſelfe according to thy capacitie, which giue not ouer by looking ouer others, or ſtraggling from one to another, till thou haue got it reaſonably perfect, and doe not onely beginne it by going through it to the end at firſt ſight, but examine each part of it diligently, and ſtay vpon any one point ſo long (though thou play it ouer a thouſand times) till thou get it in ſome ſort. The like you ſhall doe in all parts of the ſaid Song, till you ſhall finde your ſelfe prettily ſeene in it. It will not little help you to get it without booke: for whilſt the minde is buſie ſearching here and there for that which is written, the hand is more vnapt to performe the Note, and all the difficultie the LVTE hath, which for the moſt part is imputed to the fingers, ſhould rather be attributed to the varietie of the Rules, which are in this reſpect to be obſerued, all which doe rather depend vpon the minde, then on the hand.

And although moſt men doe vſe themſelues at the firſt to the hardeſt Leſſons, that afterwards they may haue the eaſier paſſage, yet would I not perſwade young beginners ſo, for feare leaſt ſuch difficulties ſhould cauſe a loathing in them, and conſequently a giuing ouer of their practiſe: but I had rather an eaſier Leſſon were ſet them at firſt, which is not intricate by reaſon of many Gripes or ſtops (as you call them) and in diſplaying whereof one ſhall not neede to lay his fingers croſſe the necke of the LVTE. And this I would haue vſed vntill the hand be a little brought in vre. *And in this Leſſon I would not haue* many or diuers changes of the Time: for I haue knowne by experience that this hath been more hard to many then all the reſt. Wherefore in taking ſuch Leſſons be diligently carefull in marking both your hands, which being they are the chiefe and indeed the inſtrumentall parts of this practiſe, therefore for the vſe of them take theſe precepts hereafter ſet downe: beginning firſt with the left hand, becauſe that is as it were the mother of the Melodie, the other doth vnfold the Melodie conceiued, and ſo ſounds it to our Eares.

For vſing of both hands together.

Wherefore take ſpeciall heede, leſt the right hand touch the Stringes before the left hand ſtop them, and carrie your left hand ſo in holding the necke of the LVTE with a good grace, your thumbe muſt be ſet vpon the middeſt on the backe of the necke, which muſt likewiſe with the other fingers as they goe vp and downe vpon the LVTE be gently moued and follow them the way they goe. Now if you would know with which finger euery letter is to be ſtopped, firſt enquire diligently whether the letter be it ſelfe alone, or ioyned with other letters: For if it be alone, then this order muſt abſolutely be kept. The firſt Finger muſt ſerue to ſtoppe *B*, the ſecond for *C*, the third and fourth for *D*. alwayes, ſo that the fourth finger ſerue the fift or fourth ſtring, and the third finger the other ſtrings, as for example:

But

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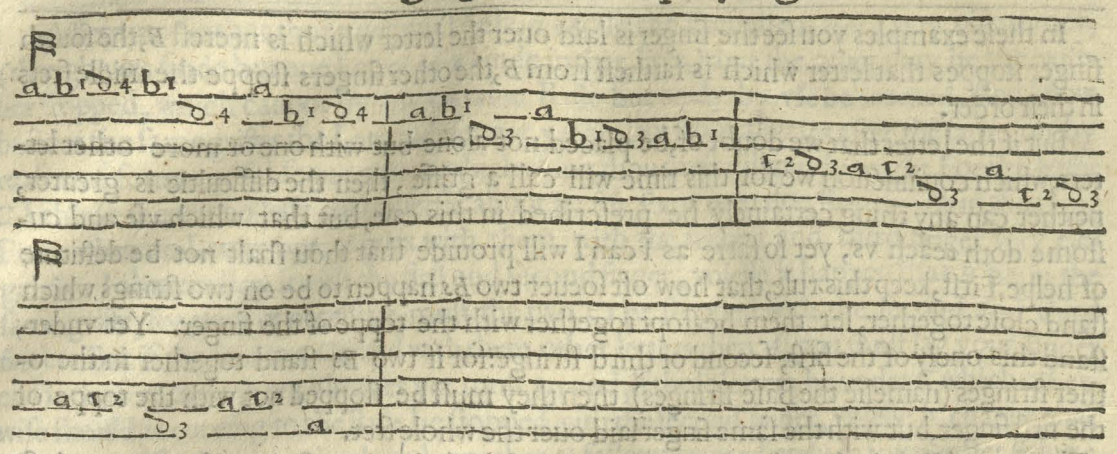
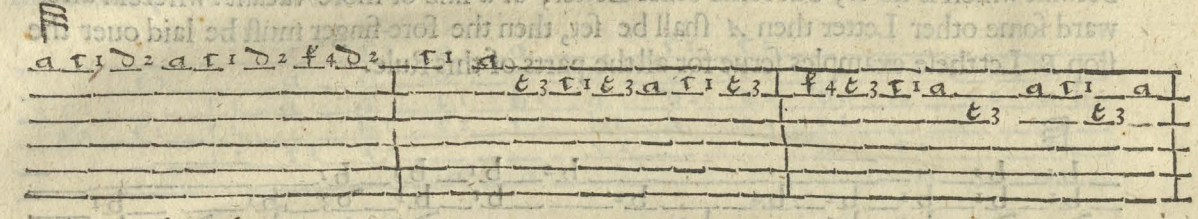
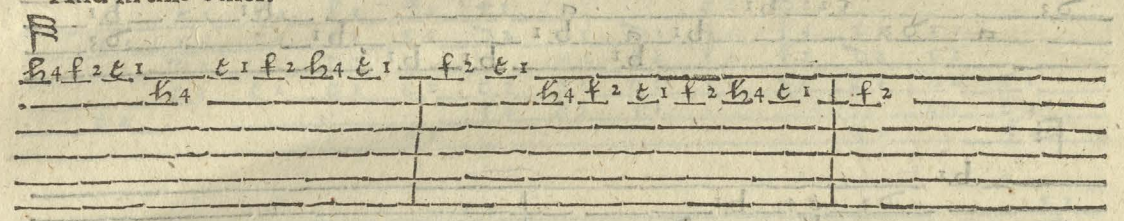


But if the letters be ſet in Stoppes lower then *D.* then keeping the ſame order with your fingers you muſt goe lower with your hand, and that letter which ſtands neereſt the Bridge muſt be ſtopped with the little finger and the other letters which are aboue with the other fingers, as you may ſee in theſe examples:



And in this other.

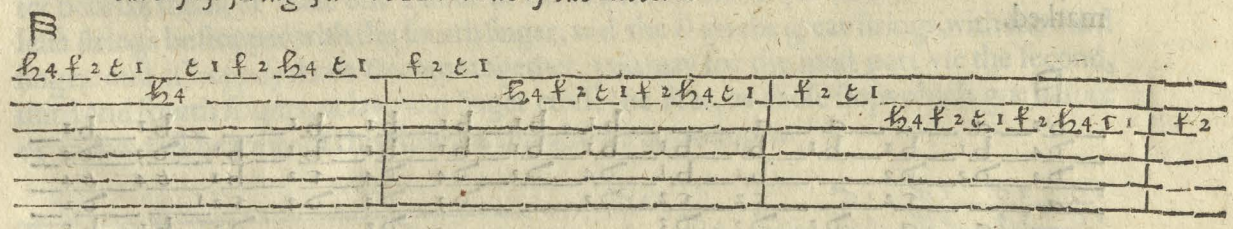


Alſo if ſuch letters ſingly placed beyond the fret *D* ſhall happen to be in more ſtrings then two (as for example in theſe Diminutions following) and no *A* put amongſt them, they muſt be ſtopped with the fore-finger laid ouer halfe the fret of that letter which is neereſt *B*, or with the fore-finger laid ouer the whole fret. The finger muſt be laid ouer halfe the fret if the Diminution goe no farther then three ſtrings: ouer the whole if you ſtrike more or all the ſtrings. This Rule will ſeeme more plaine perhaps out of the examples which follow:

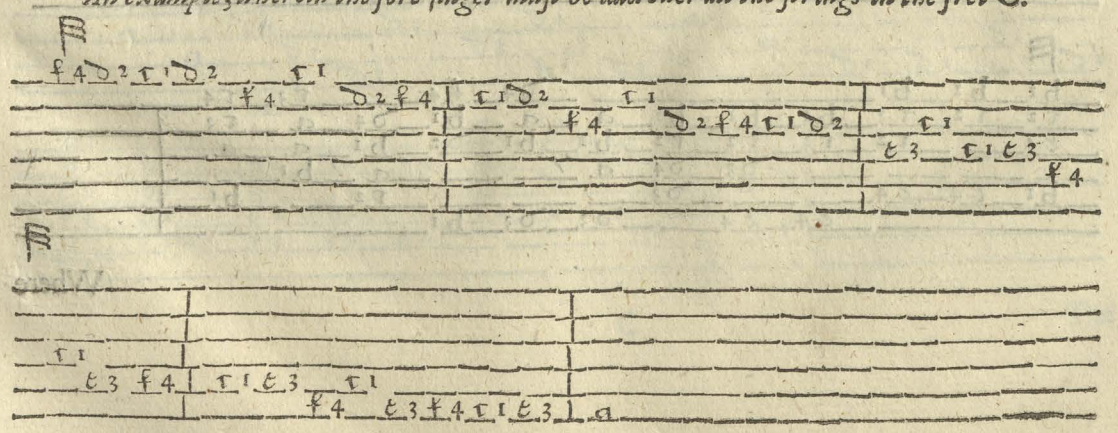
A Diminution is a Crochet, Quauer, &c.

Of laying the finger croſſe fret.

An example, wherein the firſt finger is to be laid ouer halfe the fret E. *onely in the three firſt ſtrings, where* A. *is none of the Letters.*



An example, wherein the fore-finger muſt be laid ouer all the ſtrings in the fret C.



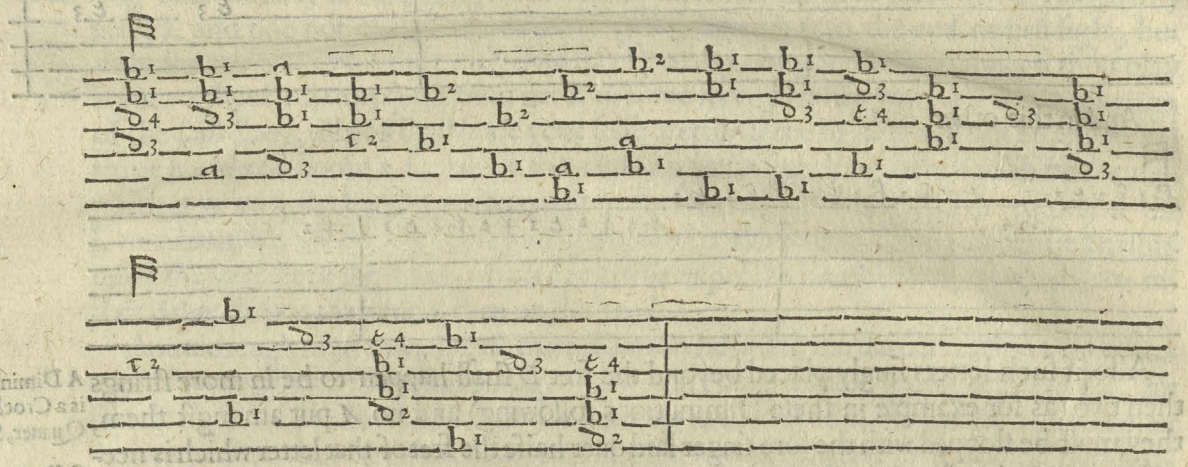
In theſe examples you ſee the finger is laid ouer the letter which is neereſt *B*, the fourth finger ſtoppes that letter which is fartheſt from *B*, the other fingers ſtoppe the midle frets in their order.

But if the letter that we doubt of, be placed not alone but with one or more other letters, which coniunction we for this time will call a griffe, then the difficultie is greater, neither can any thing certainely be preſcribed in this caſe, but that which vſe and cuſtome doth teach vs, yet ſo farre as I can I will prouide that thou ſhalt not be deſtitute of helpe. Firſt, keep this rule, that how oft ſoeuer two *Bs* happen to be on two ſtrings which ſtand cloſe together, let them be ſtopt together with the toppe of the finger. Yet vnderſtand this onely of the firſt, ſecond or third ſtringe: for if two *Bs* ſtand together in the other ſtringes (namelie the Baſe ſtringes) then they muſt be ſtopped not with the toppe of the firſt finger, but with the ſame finger laid ouer the whole fret.

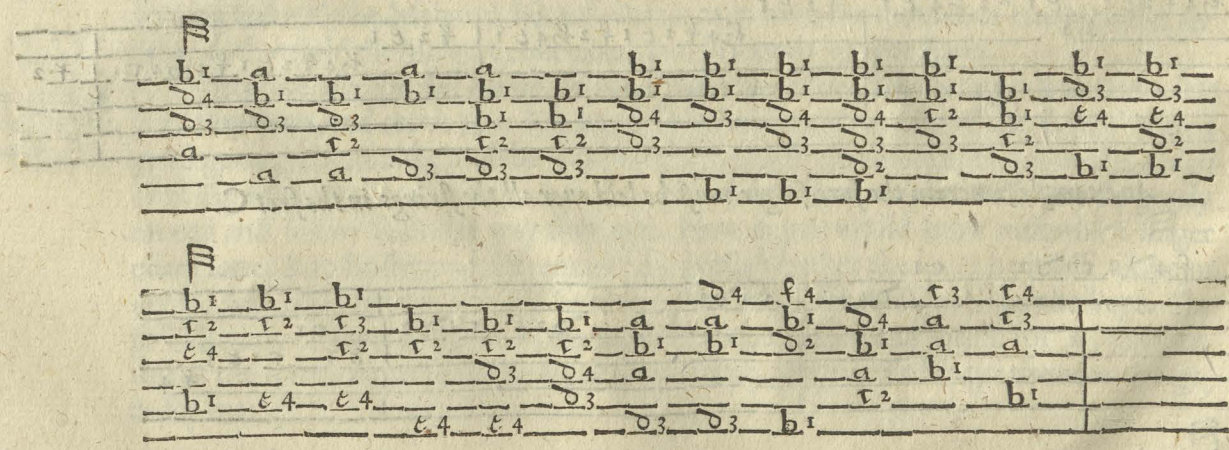
For Griping of ſtops in *B*.

The ſecond Rule is, that whenſoeuer two *Bs* are ſounded on two Strings, that are not cloſe together, but haue the Letter *A*, betwixt them or more Letters, then let ſuch *Bs* be ſtopped with the fore-finger, and ſecond finger.

The third Rule is, that whenſoeuer the ſaid *Bs* ſhal happen to be on two or more ſtrings, betwixt which is no *A*, but ſome other Letter, or a line or more vacant: wherein afterward ſome other Letter then *A* ſhall be ſet, then the fore-finger muſt be laid ouer the ſtop *B*. Let theſe examples ſerue for all the parts of this Rule.

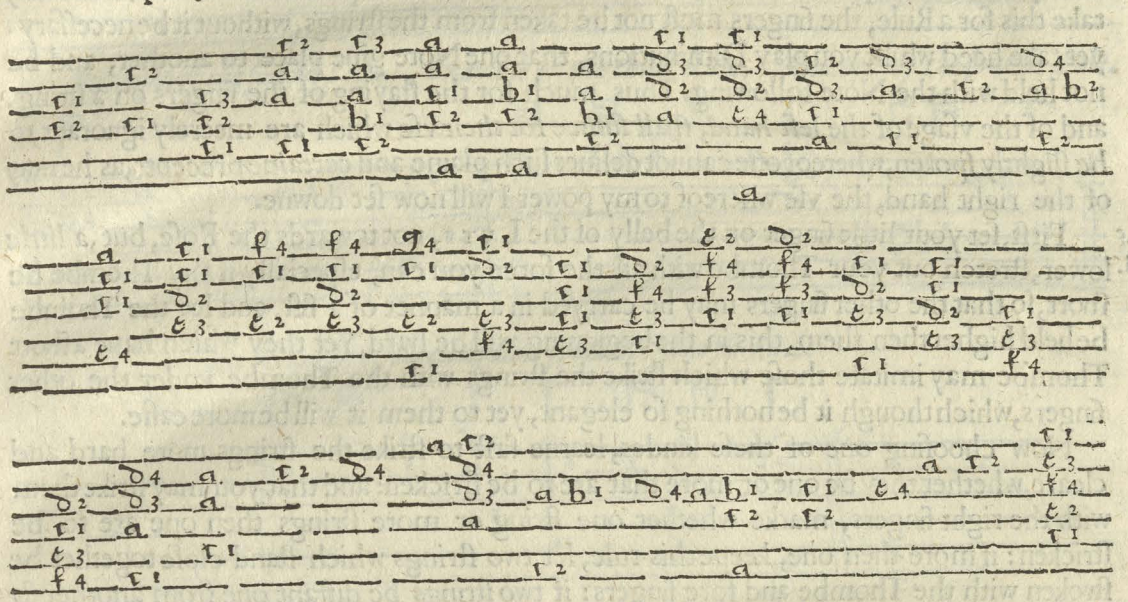


And becauſe it is impoſſible to ſet downe in writing particularly all theſe things, which we ſhall finde by daily vſe, neceſſarie to concerne this Chapter, I haue placed here certaine of the common griffes or ſtops, wherein are one *B* or many, which muſt be ſtopped eyther laying the finger flat ouer the Fret, or otherwiſe, which you may eaſily perceiue, if they be written together in more places then two, in ſuch forme as you ſee them here marked.



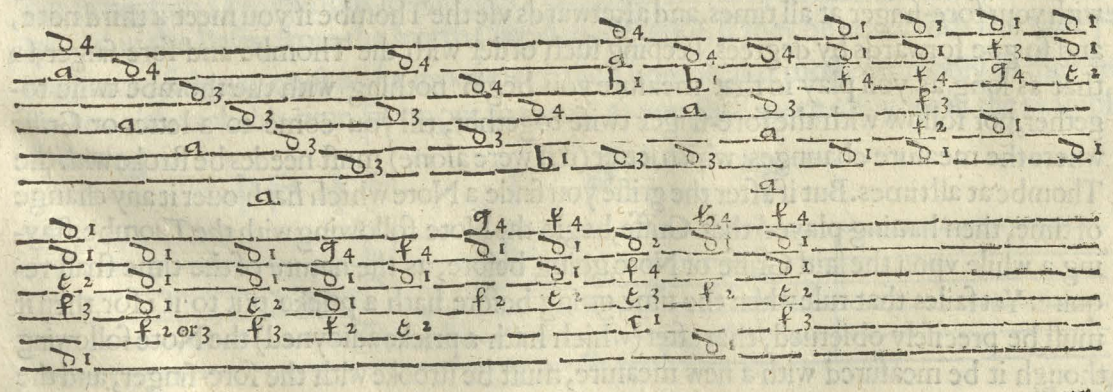
Where

Where marke that the finger muſt be laid croſſe the Fret often; nay, very oftentimes, (though you finde but one Letter of a kinde in that Fret,) that the other may be the ſwiftlier ſtopped, which cannot by any certaine Rule but onely by vſe be learned. And know beſides the ſame griffes the Letters differ not, yet are not ſtopt alwaies after the ſame ſort, by reaſon of former or ſubſequent ſtops, which thing thou muſt diligently marke. For the letter *C* I thinke there is no leſſe controuerſie about it: for ſome men doe ſtop two *C*s in the ſame Fret: when no Letter but *A* goes with them, with the ſecond and third finger very elegantly: I alwayes ſtop it with the firſt and ſecond finger, vnleſſe it happen that *B* be in the ſame griffe, for then of neceſſitie muſt the two *C*s be ſtopped with the ſecond and third fingers. But if the ſaid two *C*s, and with them other letters then *A*, you muſt lay your finger croſſe the fret, though not alwayes yet moſt an end, if thoſe letters be vnder *C* which otherwiſe ſhould according to the Rule be ſtopped with the ſecond finger, vnleſſe it chance that after the griffe wherein it is played, another *C* follows immediately in ſome other ſtring: Becauſe to the end the firſt, namely, the Letter which is ſet in ſome Baſe may the better be held, it muſt needs be ſtopped with the firſt finger. And this ſhall ſuffice for the Letter *C*: more and more certaine Rules you ſhall gather by vſe and practiſe, yet haue I ſet downe ſome examples, leſt the obſcureneſſe of theſe things I haue deliuered might hinder thee.



And many other beſides which muſt be done in this manner.

For the Letter *D*, I ſaid before it muſt be ſtopped with the third and fourth fingers: therefore the Rule will hold in my opinion, whether two *D*s being in one ſtop haue no other Letter betwixt them; or haue one Letter or more betwixt them: yet thus that the *D* on the leſſe ſtrings be ſtopped with the fourth finger, and the *D* on the great ſtrings, with the third finger: and if happily three *D*s come together, you may for the moſt part vſe the ſecond, third and fourth fingers, or lay your finger croſſe the Fret, as thoſe ſtops which goe before or follow will beare it: of this Rule let this alſo be an example.



The ſame order you may keepe in the lower Frets, onely in them for the moſt part (and very often) wee vſe to lay the finger croſſe the Fret for more eaſineſſe.

Of Holding. Therefore I will now ſpeake of holding the fingers vpon a ſtring, which is in this part very neceſſary: becauſe nothing is more ſweete, then when thoſe parts (the mothers of *Harmonie*) are rightly combined, which cannot be if the fingers be ſodainely taken from the ſtrings: for that voyce periſheth ſodainely, when the ſtopping thereof is ended. And beſides, nothing is more vncomely, then to haue the left hand moued vp and downe often, and by that meanes to occaſion too much motion of the arme, which is with all care to be auoided. Beſides, by ſtaying the fingers on a ſtring you ſhall ſo eaſily run vp and downe vpon the necke of your LVTE at your pleaſure, that the very handling of it, (after a little labour and time patiently borne) will be no more troubleſome to you then a pleaſant walke. Therefore keepe your fingers in what ſtrings ſoeuer you ſtrike, (eſpecially when you ſtrike the Baſe) whileſt the other fingers are ſtopping other ſtops, and remoue them not till another Note come, which doth immediately fall vpon another Baſe, or ſome other part. And if you may, hold the Baſe and the Treble together, if there be certaine middle Notes to be expreſſed: but if you may not for want of more fingers, take away that finger for the moſt part which ſtops the Treble: for it were better that Note periſh then a Baſe. Generally take this for a Rule, the fingers muſt not be taken from the ſtrings, without it be neceſſary: yet take heed whilſt you play Diminutions, that one Note giue place to another, and be not held with the Note following. Thus much for the ſtaying of the fingers on a ſtring, and of the vſage of the left hand, ſhall ſuffice for their vſe which are meerely ignorant, to be ſlightly ſpoken, whereof one cannot deliuer ſuch plaine and certaine precepts, as he may of the right hand, the vſe whereof to my power I will now ſet downe.

For the vſe of the right hand. Firſt, ſet your little finger on the belly of the LVTE, not towards the Roſe, but a little lower, ſtretch out your Thombe with all the force you can, eſpecially if thy Thombe be ſhort, ſo that the other fingers may be carryed in a manner of a fiſt, and let the Thombe be held higher then them, this in the beginning will be hard. Yet they which haue a ſhort Thombe may imitate thoſe which ſtrike the ſtrings with the Thombe vnder the other fingers, which though it be nothing ſo elegant, yet to them it will be more eaſie.

Now chooſing one of theſe kindes, learne firſt to ſtrike the ſtrings more hard and cleare, whether they be one or more that are to be ſtricken: and that you may ſtrike them with the right fingers, marke whether one ſtring or more ſtrings then one are to be ſtricken: if more then one, keepe this rule, let two ſtrings which ſtand cloſe together be ſtroken with the Thombe and fore-fingers: if two ſtrings be diſtant one from another ſo that there be one or two ſtrings betwixt them, ſtrike them with the Thombe and middle finger: ſtrike alſo three ſtrings, with the Thombe, the fore-finger and middle finger: foure ſtrings with all the other fingers (excepting the little finger,) if more be to be ſtroken (as oft there be) keeping the ſame order with your fingers; let the Thombe and the fore-finger ſtrike each of them two ſtrings, if ſo many be to be ſtroken.

To know how to ſtrike ſingle ſtrings, being found amongſt full ſtops. Now that you may know with which finger you muſt ſtrike thoſe notes which are found alone without the Griffes, examine diligentlie the meaſure that each hath to it allotted, and if a letter be ſet immediatlie after any Griffe, which letter is of the ſame meaſure with the Griffe, then when you haue played that Griffe, you muſt needes begin the Note following with your fore-finger at all times, and afterwards vſe the Thombe if you meet a third note, and ſo goe forwards by degrees, keeping ſuch order with the Thombe and fore-finger, ſo that as long as you play in that meaſure you begin nothing with the thombe twiſe together, nor follow with the fore-finger twiſe together, till you come to a letter or Griffe where the meaſure chaunges; which letter (if it were alone) muſt needes be ſtroke with the Thombe at all times. But if after the griffe you finde a Note which hath ouer it any change of time, then hauing played that Griffe, begin the Note following with the Thombe, ſtaying a while vpon the ſaid Griffe or Note going before, as the nature of the time ſhall require. Yet failes that rule when the time going before hath a pricke put to it: for then it muſt be preciſely obſerued, that after (which hath a pricke adioyned) the Note following though it be meaſured with a new meaſure, muſt be ſtrooke with the fore-finger, and the

other

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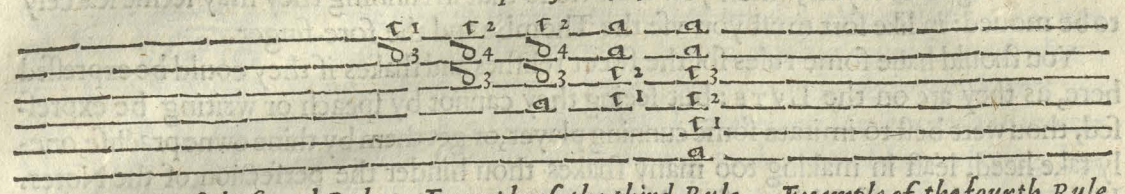
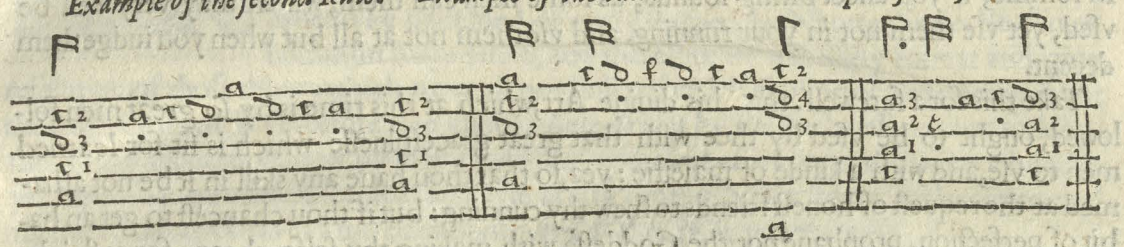
other notes with the thombe and fore-finger, one after another. Yet is ther an exception in this exception: for when you finde a Griffe measured with a pricke, as for example ⌈· and there follow it many Notes, the first whereof is ⊟, or if you meet with such a one ⊟· and after it such a one ⊟, although the measure with a pricke doe goe before, yet must that which followes, contrarie to this rule, begin with the Thombe. For example of this Rule and other things which I haue formerly propounded, let this suffice: for the better vnderstanding whereof, note that the letters which you shall finde without a pricke added to them, must be stroke with the right hand Thombe: those which haue a pricke set by them or vnder them, with the fore-finger, the other numbers doe shew the application of other letters played together: the number of 2. signifieth the middle finger: the number of 3. the next finger.

Wherefore the numbers before the letters serueth.

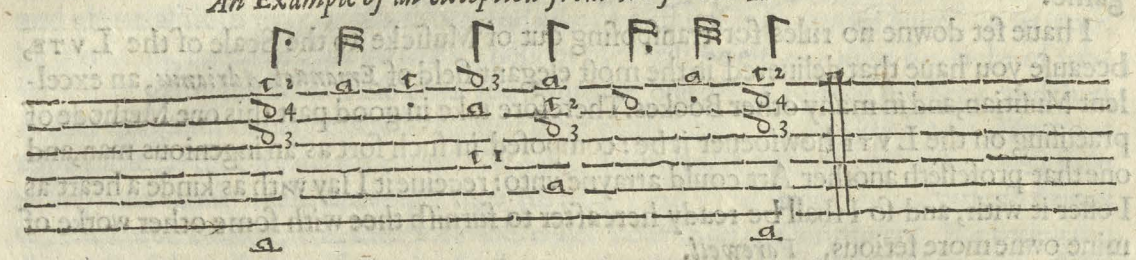
The Example of the first Rule.



Example of the second Rule. *Example of the third Rule.* *Example of the fourth Rule.*



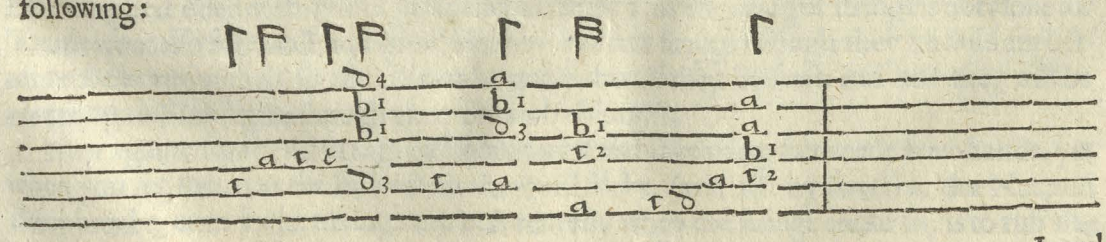
An Example of an exception from the fourth Rule.



These things being well obserued, know that the two first fingers may be vsed in Diminutions very well insteed of the Thombe and the fore-finger, if they be placed with some Bases, so that the middle finger be in place of the Thombe, which Thombe whilst it is occupied in striking at least the Bases, both the hands will be graced, and that vnmanly motion of the Arme (which many cannot so well auoide) shall be shunned. But if with the said Diminutions there be not set Bases which are to be stopped, I will not counsell you to vse the two first fingers, but rather the Thombe and the fore-finger: neither will I wish you to vse the two fore-fingers, if you be to proceede (that is to runne) into the fourth, fift or sixt string with Diminutions set also with some parts. Besides you shall know that low letters placed in the Bases, from the fourth *Chorus* to the ninth, if they be noted with this time ⊟ may more fitly, nay must all be strooke with the Thombe, and most commonly so they are stroken, although this time ⊟ be put to them, as you shall more easily see in the example following:

Of playing with the two fingers.

A good Note.



I could

I could wiſh you take as much paines in marking the Meaſures, as in the other former rules, eſpecially if you be a beginner be not too haſtie in handling the LVTE, for I dare promiſe you faithfully and without deceit, that nothing is more fit to ſecond this buſineſſe then patience in the beginning: for nothing can be gotten in an inſtant, and you muſt not thinke to play your leſſons preſently at firſt ſight, for that is impoſsible. Wherfore take no other care but onely to ſtrike all the Griffes and Notes that are in the middle betwixt them well and plainely, though ſlowly: for within a while, whether you will or no, you will get a habit of ſwiftneſſe. Neither can you get that cleere expreſsing of Notes, vnleſſe you doe vſe your ſelfe to that in the beginning: which cleane deliuery euery man that fauours Muſicke, doth farre preferre before all the ſwiftneſſe and vnreaſonable noyſe that can be. This more I will tell you, you muſt be carefull when you beginne to learne to carry your body comely, and the right hand ſtedely. Some there be that binde their right hand with a napkin or girdle whilſt they play vpon the LVTE, that they may ſeeme to moue nothing but their fingers & ioynts, which you muſt vſe ſo that in running they may ſeeme ſcarcely to be moued: in like ſort muſt you vſe the Thombe and the fore-finger.

You ſhould haue ſome rules for the ſweet reliſhes and ſhakes if they could be expreſſed here, as they are on the LVTE: but ſeeing they cannot by ſpeach or writing be expreſſed, thou wert beſt to imitate ſome cunning player, or get them by thine owne practiſe, onely take heed, leaſt in making too many ſhakes thou hinder the *perfection of the* Notes. In ſomme, if you affect biting ſounds, as ſome men call them, which may very well be vſed, yet vſe them not in your running, and vſe them not at all but when you iudge them decent.

Take this for a farewell: that this diuine Art, which at this time is by ſo great men followed, ought to be vſed by thee with that great gracefulneſſe which is fit for learned men to vſe, and with a kinde of maieſtie: yea, ſo that thou haue any skill in it be not aſhamed at the requeſt of honeſt friends to ſhew thy cunning: but if thou chanceſt to get an habit of perfection, prophane not the Goddeſſe, with making thy ſelfe cheape for a ſleight gaine.

I haue ſet downe no rules for tranſpoſing out of Muſicke to the Scale of the LVTE, becauſe you haue that deliuered in the moſt elegant field of *Emanuel Adrianus*, an excellent Muſitian, and in many other Bookes. Therefore take in good part this one Methode of practiſing on the LVTE howſoeuer it be: compoſed in ſuch ſort as an ingenious man, and one that profeſſeth another Art could attayne vnto: receiue it I ſay with as kinde a heart as I offer it with, and ſo I ſhall be ready hereafter to furniſh thee with ſome other worke of mine owne more ſerious. *Farewell.*

FINIS.

OTHER NECESSARY Obſeruations belonging to the *LVTE*,

By *IOHN DOVLAND*, Batcheler of Muſicke.

For Chuſing of Lute-ſtrings.

WHen wee take in hand to inſtruct or teach a man on the LVTE, wee doe ſuppoſe that hee knoweth before (be hee neuer ſo rude) what a String, a Fret, a Stop, a Stroke, &c. meaneth: therefore it were not conuenient for a Teacher to ſtand vpon euery ſmall point and matter that may be thought appertayning to the Art of Lute-playing, but to leaue and let paſſe ouer ſome things, as apparant of themſelues, or eaſie to be diſcerned of euery learner, by Nature, Senſe, Reaſon, or common Experience, and therefore we will onely entreat and giue reſolution of thoſe things which are moſt needfull: of which chuſing of *Lute-ſtrings* is not the leaſt. Ordinarily therefore wee chooſe *Lute-ſtrings* by the freſhneſſe, or new making: the which appeares vnto vs by their cleere and oylineſſe, as they lye in the Boxe or bundle; yet herein we are often deceiued, for Oyle at any time will make ſtrings looke cleere, and therefore this tricke is too too commonly vſed to them when they are old.

Now becauſe Trebles are the principall ſtrings wee neede to get, chooſe them of a faire and cleere whitiſh gray, or aſh-colour, and take one of the knots in your hand, but let it not be too ſmall, for thoſe giue no ſound, beſides they will be either rotten for lacke of ſubſtance, or extreame falſe. Alſo open the boutes of one of the ends of the Knot, and then hold it vp againſt the light, and looke that it be round and ſmooth: but if you diſcerne it to be curlie, as the thread of a curled Cypris, or horſe hayre, (which you may as well feele as ſee) then refuſe them, although they be both cleere and ſtrong, becauſe thoſe ſtrings were not well twiſted, and therefore will neuer be true on the Inſtrument. For trying the ſtrength of theſe ſtrings, ſome doe ſet the top of their fore or middle finger on one of the ends of the Knot, which if they finde ſtiffe, they hould them then as good; but if it bend as wee ſay, through a dankiſh weakeneſſe, then they are not ſtrong. Some againe doe take the end of the ſtring between their teeth, and they plucke it, and thereby if it breake faſeld at the end, then it is ſtrong, but if it breake ſtubbed then it is weake. This Rule alſo is houlden for the breaking of a ſtring betweene the hands. The beſt way, is to plucke out an end of the ſtring (if the ſeller will ſuffer you, if hee will not aſſure your ſelfe that thoſe ſtrings which hee ſheweth you are old or mingled,) and then looke for the cleerneſſe and faults before ſpoken, as alſo for faſeling with little hayres. And againe looke amongſt the boutes, at one end of the Knot, that the ſtring be not parted, I meane one peece great and another ſmall, then draw it hard betweene your hands, to try the ſtrength, which done, hould it vp againe againſt the light betweene your hands, and marke whether it be cleere as before; if it be not but looke muddie, as a browne thread, ſuch ſtrings are old, and haue beene rubbed ouer with oyle to make them cleere. This chooſing of ſtrings is not alone for Trebles, but alſo for ſmall and great Meanes: greater ſtrings though they be ould are better to be borne withall, ſo the colour be good, but if they be freſh and new they will be cleere againſt the light, though their colour be blackiſh.

Now againe ſome old ſtrings will hould well the ſtretching betweene your hands, yet when you ſet them on the Inſtrument they will ſticke, (and riſe by ſtarts) in the Nut, and there breake, euen in the tuning: the beſt remedy when the ſtrings ſticke ſo, is to rub the

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little nickes of the Nut, (in which the ſtring ſlides) with a little Oyle, Waxe, or black lead. If you deſire to chooſe ſtrings that are not falſe, that the maker cannot promiſe you; but there is a rule for the knowledge thereof by ſight after the ſtring is drawn out, which being it is ſo ordinarie and ſo well knowne, I hould it not fit to trouble you with the relation. Some ſtrings there are which are coloured, out of which chooſe the lighteſt colours, *viz.* among Greene chooſe the Sea-water, of Red the Carnation, and of Blew the Watchet.

Now theſe ſtrings as they are of two ſorts, *viz.* Great and Small: ſo either ſort is pact vp in ſundry kindes, to wit, the one ſort of ſmaller ſtrings (which come from *Rome* and other parts of *Italy*) are bound vp by certaine Dozens in bundels; theſe are very good if they be new, if not, their ſtrength doth ſoone decay: the other ſort are pact vp in Boxes, and come out of *Germany*: of theſe, thoſe ſtrings which come from *Monnekin* and *Mildorpe*, are and continue the beſt. Likewiſe there is a kinde of ſtrings of a more fuller and larger ſort then ordinary (which we call *Ganſars.*) Theſe ſtrings for the ſizes of the great and ſmall Meanes, are very good; but the Trebles are not ſtrong. Yet alſo there is another ſort of the ſmaller ſtrings, which are made at *Liuornia* in *Tuſcanie*: theſe ſtrings are rolled vp round together, as if they were a companie of horſe hayres. Theſe are good if they be new, but they are but halfe Knots. Note there is ſome ſtore of theſe come hither lately, and are here made vp, and paſſe for whole Knots. For the greater ſorts or *Baſe* ſtrings, ſome are made at *Nurenburge*, and alſo at *Straesburge*, and bound vp onely in knots like other ſtrings. Theſe ſtrings are excellent, if they be new, if not, they fall out ſtarke falſe. The beſt ſtrings of this kinde are double knots ioyned together, and are made at *Bologna* in Lumbardie, and from thence are ſent to *Venice*: from which place they are tranſported to the Martes, and therefore commonly called *Venice* Catlines. The beſt time for the Marchant is to prouide his ſtrings at Michaelmas, for then the ſtring-makers bring their beſt ſtrings which were made in the Summer to *Franckford*, and *Lypzig* Martes. Contrarily at Eaſter they bring their Winter ſtrings, which are not ſo good.

Of ſetting the right ſizes of Strings vpon the Lute.

FOR the well ordering and ſetting on the right ſizes of ſtrings vpon the Lute, the ſences of Seeing and Feeling is required. Wherefore firſt haue conſideration to the greatneſſe or ſmalneſſe of the Inſtrument, and thereby proportionably ſize your ſtrings, appointing for the bigger Lute the greater ſtrings, and for the leſſer Lute the ſmaller ſtrings, which being ſo thought on, firſt ſet on your Trebles, which muſt be ſtrayned neither too ſtiffe nor too ſlacke, but of ſuch a reaſonable height that they may deliuer a pleaſant ſound, and alſo (as Muſitions call it) play too and fro after the ſtrokes thereon. Secondly, ſet on your Baſes, in that place which you call the ſixt ſtring, or *vt*: theſe Baſes muſt be both of one bignes, yet it hath beene a generall cuſtome (although not ſo much vſed any where as here in England) to ſet a ſmall and a great ſtring together, but amongſt learned Muſitions that cuſtome is left, as irregular to the rules of Muſicke. But to our purpoſe: theſe double Baſes likewiſe muſt neither be ſtretched too hard, nor too weake, but that they may according to your feeling in ſtriking with your Thombe and finger equally counterpoyſe the Trebles, yeelding from them a low or deepe ſound, diſtant from the Trebles an Interuall called *Diſdiapaſon*. Now the Baſe being ordered, proceede to the Tenor, which ſtrings muſt be ſo much ſmaller then the Baſe, that they may reach a *Diateſſaron* higher, that is, a fourth, or to ſay better, foure Notes higher: that being done, ſtrike the Tenor with your Thombe, and the Treble with your fore-finger both together, and you ſhall heare them ſound the Interuall *Diapaſon* cum *Diapente*. Thus as the ſounds increaſe in height, ſo the ſtrings muſt decreaſe in greatneſſe. Likewiſe by the contrary, for thoſe *Acceſſories*, which are the ſeauenth, eight and ninth ſtring, &c. keeping the former counterpeiſe, as if they were equall things waighed in an euen Ballance.

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Of fretting the Lute.

ALthough it may be thought we doe not herein keepe a good *Decorum*, becauſe our diſcourſe is firſt of fretting the Lute, rather then of Tuning, which is moſt commonly vſed: yet for that we meane this to Schollers, and not Maiſters (ſeeing both theſe things are ſo needefull) I haue rather choſen this ſubiect firſt, hoping hereby to make the eaſier induction to Tuning: which part is not the leaſt, and of moſt deſired, becauſe between Fretting and Tuning there is *Simphonie* by *Antiphonie*, that is to ſay, through the winding vp and letting downe of the ſtrings, an Accord riſeth from Diſcord, ſo as of contrary Notes is compoſed a ſweet Tune, which doth concurre and after a ſort of meeting together, bring foorth by their agreement that ſound which pleaſeth the Eare. Wherefore as that famous Maiſter in Muſicke *Andreas Ornithoparcus*, ſaith in lib. 1. cap. 3. of his *Micrologus*: a voyce is compact of a Key and a Sillable: euen ſo here the ſounds on the Lute, by which a Tenor of Notes may be expreſſed) are compact of a ſtoppe and a ſtroke; whoſe diſtinction is ſhewed by Strings called of the auncient Muſitions *Pthongos*, and alſo by Frets called *Nerui*, *Glarianus* lib. 1. *Dedocha*. Now theſe frets of late yeeres were but ſeauen in number, as witneſſeth *Hans Gerle* Luteniſt, Citizen and Lute-maker of *Nurenburge*, (for ſo he ſtileth himſelfe in his booke of *Tableture*, printed 1533.) and ſo the ſeauenth fret (according to the Monochord in the Diatonike order) reſted vpon the *Diapente*. Yet preſently after there was added an eight fret: for my ſelfe was borne but thirty yeeres after *Hans Gerles* booke was printed, and all the Lutes which I can remember vſed eight frets, and ſo ended at the *Semitonium* cum *Diapente*.

But yet as *Plautus* ſaith, Nature thirſting after knowledge, is alwayes deſirous to inuent and ſeeke more, by the wittie conceit (which I haue ſeene, and not altogether to be diſalowed) of our moſt famous countriman Mr. *Mathias Maſon* Luteniſt, and one of the Groomes of his Maieſties moſt honourable Priuie Chamber, (as it hath ben told me,) inuented three frets more, the which were made of wood, and glued vpon the belly, and from thence about ſome few yeeres after, by the French Nation, the neckes of the Lutes were lengthned, and thereby increaſed two frets more, ſo as all thoſe Lutes which are moſt receiued and diſired, are of tenne frets. Now to place theſe frets aright, whereby wee may make vſe of theſe various ſounds by them cauſed, there is two wayes: the one is the deuine ſence of Hearing, which thoſe that be skilfull doe moſt vſe, and according to the opinion of the *Stoiks*, is a Spirit reaching from the Vnderſtanding to the Eares, and thereby (after the Inſtrument is tuned open) doe ſet them in their order; yet as *Caluiſius* in *de initio & progreſſu Muſicis* ſaith, the ſence of Hearing of all others deceiueth moſt, and cannot diſcerne and iudge of the ſounds in the ſmaller Interuals. To this agreeth *Valla Placentinus* in lib. 2. cap. 3. of his Muſicke, wherein hee writeth that thoſe ſounds muſt be cenſured and ponderred with naturall Inſtruments, and not by the Eares, whoſe iudgement is dull, but by wit and reaſon.

Now the certaintie thereof was firſt found out (as *Petrus Comeſter* in *Hiſtoria Scholaſtica* ſaith) by *Iubals* waighing of his brother *Tubals* Hammers: but moſt Authors attribute this vnto *Pithagoras*, (the ſonne of *Mneſarchus* a Samian borne) the firſt author of the name of Philoſophie, who flouriſhed in the time of *Cambices* king of Perſia, ſeauenty yeeres after the captiuitie of Babilon ended: when *Tarquinius ſuperbus* the laſt King of the Romaines raigned: more then ſixe hundred yeeres after the deſtruction of Troy; and fiue hundred yeeres before the birth of Chriſt, and the manner of it was thus. *Pithagoras* ſearching after a certaine diſtance of Interuals, left the iudgement of the Eares, and went to the rules of Reaſon: for hee would not giue credit to mans Eares, which are chaunged partly by Nature, partly by outward accidents: as for example, let a companie of Luteniſts, Violiſts, &c. which be ſkilfull, play each after other, and you ſee euery one as the Inſtrument commeth to him, Tune according to the iudgement of his owne Eare. Beſides, *Pithagoras* was giuen to no Inſtruments, amongſt which commonly there groweth much varietie and

vncertaintie, being that euen now if you will regard the ſtrings, the Ayre being moyſt dulles their ſound, or dry, makes them dry, or by ſome other accident doth chaunge the ſtate of their former conſtancie. Now being all other Inſtruments were ſubiect to the ſame, hee accounting all theſe things to be of no waight nor truth, did with great toyle ſtudie a long time how hee might learne the firme and conſtant courſe of Concords. Meane while (as God would haue it) paſsing by the Smith ſhops, hee heard the beating of their Hammers, and that of diuers ſounds there was as it were one conſent. Wherefore amazed at this, hee ſet to that worke which he had long intented, and pondering long thought that the ſtrength of the ſtrikers did make the diuerſitie of the ſounds: which that it might be more euident vnto him, hee bad them change hammers, but the propertie of the ſounds was not in the Armes of the ſtrikers, but in the hammers which were chaunged: wherefore marking that, hee takes the waight of the hammers, and being by chance there fiue hammers, they were found to be duple in waight, which anſwered themſelues, according to the concord of a *Diapaſon*, and that which was duple to the leaſt, hee found to be a *Seſquitertia* to another, to whom it ſounded a *Diateſſaron*. And againe hee found that the ſame duple was a *Seſquialter* to that, with which it was ioyned in a *Diapente* concord. Now thoſe two, to whom the former duple was proued to be a *Seſquitertius* and *Seſquialter*, were found to keepe a *Seſquioctaua* proportion one with another betwixt themſelues: and the fift hammer which was a diſcord to all of them was reiected. Whereas therefore before *Pithagoras* his time, the Muſicall concords were called partly *Diapaſon*, partly *Diapente*, and partly *Diateſſaron*, which was thought the leaſt of all Concords. Wherefore *Pithagoras* was the firſt that by this meanes found out by what proportion this diuerſitie of ſounds was ioyned together.

And to make that which is ſpoken more plaine, let there be for examples ſake of hammers foure waights, which let be comprehended in the numbers vnder-written, 12. 9. 8. and 6. Thoſe hammers which waigh 12. and 6. pounds, did ſtrike a *Diapaſon*, or eight Concord in the duple: the hammer that waighed 12. to the hammer of 9. pound waight, and farther the hammer of 8. pound, to the hammer of 6. pound, according to the *Seſquitertia* proportion, were ioyned in a Concord of a fourth, or in a *Diateſſaron*: then the 9. pound hammer to that of 6. and of 12. to 8. did mingle a fift or *Diapente*, in the *Seſquialtera* proportion. Againe, the hammer of 9. to that of 8. did ſound in a *Seſquioctaua* proportion. Wherefore returning backe againe from hence, and ſearching by manifold tryals, whether the whole nature of Concords did conſiſt in theſe proportions, and ſo fitting the waights (which anſwered the late found proportions) to ſtrings, hee iudged of their Concords by his Eare. Then ouerſeeing the doubleneſſe and halfe of the ſtrings length, and fitting the other proportions, he gat a moſt true rule out of his manifold experience, and was exceedingly ioyed that hee had found that which in all things anſwered with the truth: hitherto are *Boetius* his words.

Thus the Interuals being found out by waight and number, wee will endeauour to ſet them downe by meaſure: whereby the ignorant may perceiue by this vndiuided Trinitie, that the finger of God framed Muſicke, when his Word made the World. Wherefore take a thinne flat ruler of whitiſh woode, and make it iuſt as long and ſtraight as from the inward ſide of the Nut to the inward ſide of the Bridge, then note that end which you meane to the Bridge with ſome ſmall marke, and the other end with the letter *A*, becauſe you may know which belongeth to the one and to the other: then lay the ruler vpon a Table, and take a payre of compaſſes and ſeeke out the iuſt middle of the Ruler: that note with a pricke, and ſet the letter *N.* vpon it, which is a *Diapaſon* from the *A.* as appeareth by the ſtriking of the ſtring open. Secondly, part the diſtances from *N.* to *D.* in three parts, then the firſt part giues you the ſeauenth fret from the Nut, making a *Diapente*: in that place alſo ſet a pricke, and vpon it the letter *H.* Thirdly, deuide the diſtance from the letter *H.* to the letter *A.* in eleauen parts: two of which parts from *A.* giues the firſt fret, note that with a pricke, and ſet the letter *B.* thereon, which maketh a *Semitone*. Fourthly, diuide the diſtance from *H.* to the letter *A.* in three parts, one of which parts from *A.* vpward ſheweth the ſecond fret, note that with a pricke, and ſet the letter *C.* vpon it, which maketh a whole

Tone

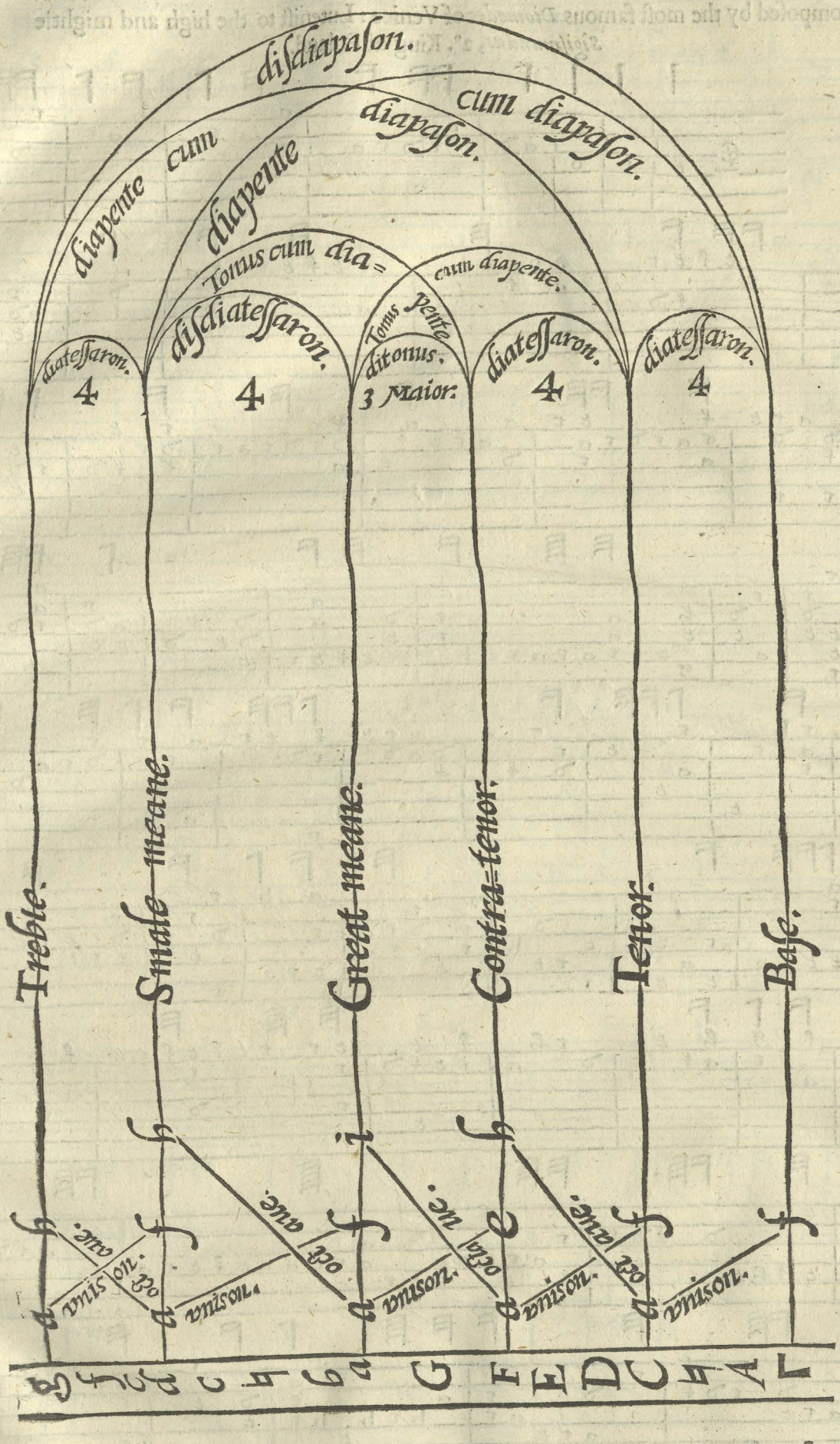
Tone from *A*. Fiftly, diuide the diſtance from *N*. to *A*. into two parts, there the firſt part ſheweth you the firſt fret, ſounding a *Diateſſaron*: in that place alſo ſet a pricke, and vpon it the letter *F*. The ſixt fret which is a *G*. muſt be placed iuſt in the middeſt betwixt *F*. and *H*. which maketh a *Semidiapente*. Seuenthly, diuide the diſtance from the letter *B*. to *A*. in three parts, which being done, meaſure from the *B*. vpwards foure times and an halfe, and that wil giue you the third fret, ſounding a *Semiditone*: mark that alſo with a prick, & ſet thereon the letter *D*. then ſet the fourth fret iuſt in the middle, the which wil be a perfect *ditone*: then take one third part from *B*. to the Bridge, and that third part from *B*. maketh *I*. which ſoundeth *Semitonium* cum *Diapente*, then take a third part from the Bridge to *C*. and that third part maketh *E*. which ſoundeth *Tonus* cum *diapente*, or an *Hexachordo maior*. Then take one third part from *D*. to the Bridge, and that third part from *D*. maketh *L*. which ſoundeth *Ditonus* cum *Diapente*. Now take your LVTE, and lay it vpon a Table vpright, and ſet the Ruler edgewiſe, betweene the nut and the bridge, and thereby ſet little marks vpon the necke of the Inſtrument euen with thoſe on the ruler, becauſe thoſe are the places on which your frets muſt ſtand.

Thus haue you the perfect placing of your ten frets, which taketh away that ſcruple by which many are deceiued, when they ſay the frets are falſe. Note here alſo, wee doe not try the frets, as wee trie the ſtrings: but (now knowing their places) ſize them rightly, for which any kinde of ſtring will ſerue, I meane whether they be true or falſe, new or old, onely take heed that you ſet not a great fret where a ſmall one ſhould be, & ſo by contrary: for euery fret doth ſerue as a *Magade*: therefore doe this; let the two firſt frets neereſt the head of the Inſtrument (being the greateſt) be of the ſize of your Countertenor, then the third and fourth frets muſt be of the ſize of your great Meanes: the fift and ſixt frets of the ſize of your ſmall Meanes: and all the reſt ſized with Trebles. Theſe rules ſerue alſo for Viols, or any other kinde of Inſtrument whereon frets are tyed.

Of Tuning the Lute.

BEing there is ſuch Symphonie by Antiphonie, which proceedeth through the winding vp and letting down of the ſtrings, as is aboue ſaid, and therein affirmed by *Plutarch*, to be one kinde of wiſedome, which (ſaith he) is called MVSICKE. I wiſh thoſe who aſſume vnto themſelues the name of Maiſter, (by inſtructing of others) to prouide and finde out ſome good and neceſſary rules for the tuning of the LVTE, not onely for their owne eaſe, but alſo for the Scholers preſent good, becauſe it is moſt needfull. Againe, though the Maiſter be neuer ſo diligent, painefull, and induſtrious, yet three things are required in the Scholer, neceſſary for the obtaining thereof, *viz*. Nature, Reaſon, and Vſe: becauſe this Harmony dependeth of Science and humane Art, which the vnderſtanding retaineth by Muſicall habit. And from hence it is, that in MVSICKE not onely the ſenſe, but alſo vnderſtanding is weakened. Wherefore I exhort all Practitioners on this Inſtrument to the learning of their Pricke-ſong, alſo to vnderſtand the Elements and Principles of that knowledge, as an eſpeciall great helpe, and excellent worker in this Science, and ſoone attained, if the Teacher be skilfull to inſtruct aright: for which purpoſe I did lately ſet forth the Worke of that moſt learned *Andreas Ornithoparcus* his *Micrologus*, in the Engliſh tongue Alſo the duty of the Lute-maſter is to teach them the *vt* vpon the Inſtrument, that thereby they may both diſcerne thoſe degrees which are continuall, and alſo thoſe diſcreet Interuals, which belong to the tuning of an Inſtrument. Now this intellect appeareth vnto vs commonly by the ſubtile ſenſe of Hearing (which is of ſo great price, that *Plotinus*, the chiefe of the Platonicall familie, maketh it like the beautie of the Soule.) For which cauſe, ſome haue ſet forth Rules to approue the agreement of Concords by Vniſons and Octaues, which indeede is true, when the Inſtument is tuned, but by what order thoſe ſtrings muſt be let vp or downe, to ſhew the finding out thereof, I haue not ſeene declared by any. Therefore according to

mine owne experience: firſt, let the Scholer practiſe to ſet euery one of the paires in an vniſon, which being well vnderſtood: Secondly, let him tune his Baſes and one of his Tenors in the Vniſon: Thirdly, let him raiſe the ſounds of the Baſe, by ſtopping thereon, and then make the Tenor ſound open, to that ſound which was ſtopt in the Baſe: this rule muſt be followed betweene the Baſe and the Tenor vntill the Tenor be in the *Vniſon* with the Baſe in the letter *F*: and then tune both the Tenors together, but, ſuppoſe you haue tuned your Tenor too high, then you ſhall finde it in ſome of thoſe places aboue the *F*, as in *G*, *H*, &c. Wherefore let it downe againe to *F*. This ſame courſe muſt be kept through out, onely excepting between the Contratenor and the great Meane, in which the ſame courſe aboue ſaid muſt be vſed, that the great Meane may be in the *Vniſon* with *E* in the Contratenor, and ſo by this vſe the LVTE being tuned, you ſhall heare theſe Interuals or ſpaces in the table vnderneath, and very quickly learne to tune the LVTE by your eare, without ſtopping, and alſo place the frets according to the gene-rall cuſtome.


disdiapason.
diapente cum diapason.
diapente cum diapason.
Tonus cum dia= diatessaron.
Tonus cum diapente.
disdiatessaron.
Tonus ditonus. 3 maior.
diatessaron.
diatessaron.
4
4
4
4
Treble.
Smale meane.
Great meane.
Contra-tenor.
Tenor.
Base.
G F E D C A L

Composed by the most famous *Diomedes* of Venice: Luteniſt to the high and mightie *Sigiſmundus*, 2°. King of Poland.

Royal Academy of Music Library

Fantaſie.
1

Royal Academy of Music Library

Composed by the most famous, the KNIGHT of the Lute.

Royal Academy of Music Library

Fantasie.
2

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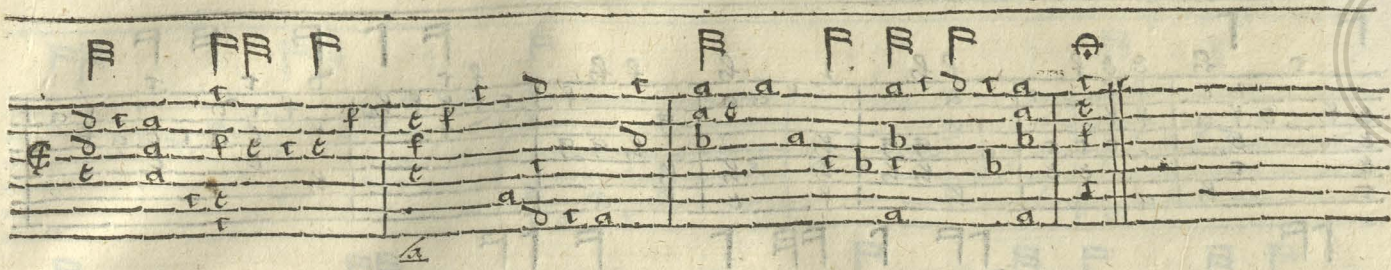
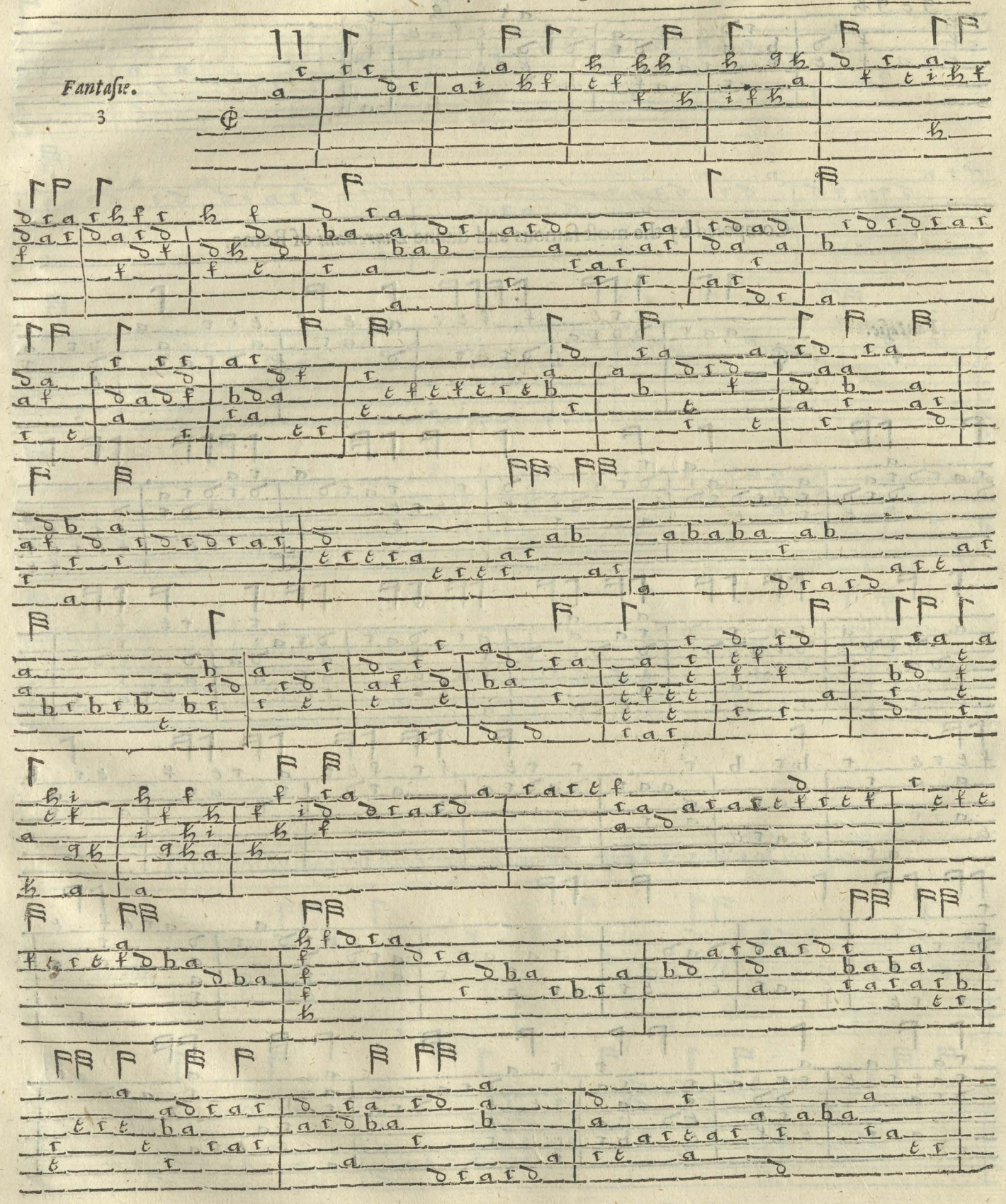


Composed by the most famous *Iacobus Reis* of Augusta: Luteniſt to the moſt mightie and victorious *Henricus* 4. French King.

Fantasie.

3



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Composed by the most famous and diuine *Laurencini* of Rome.

Fantasie.

4

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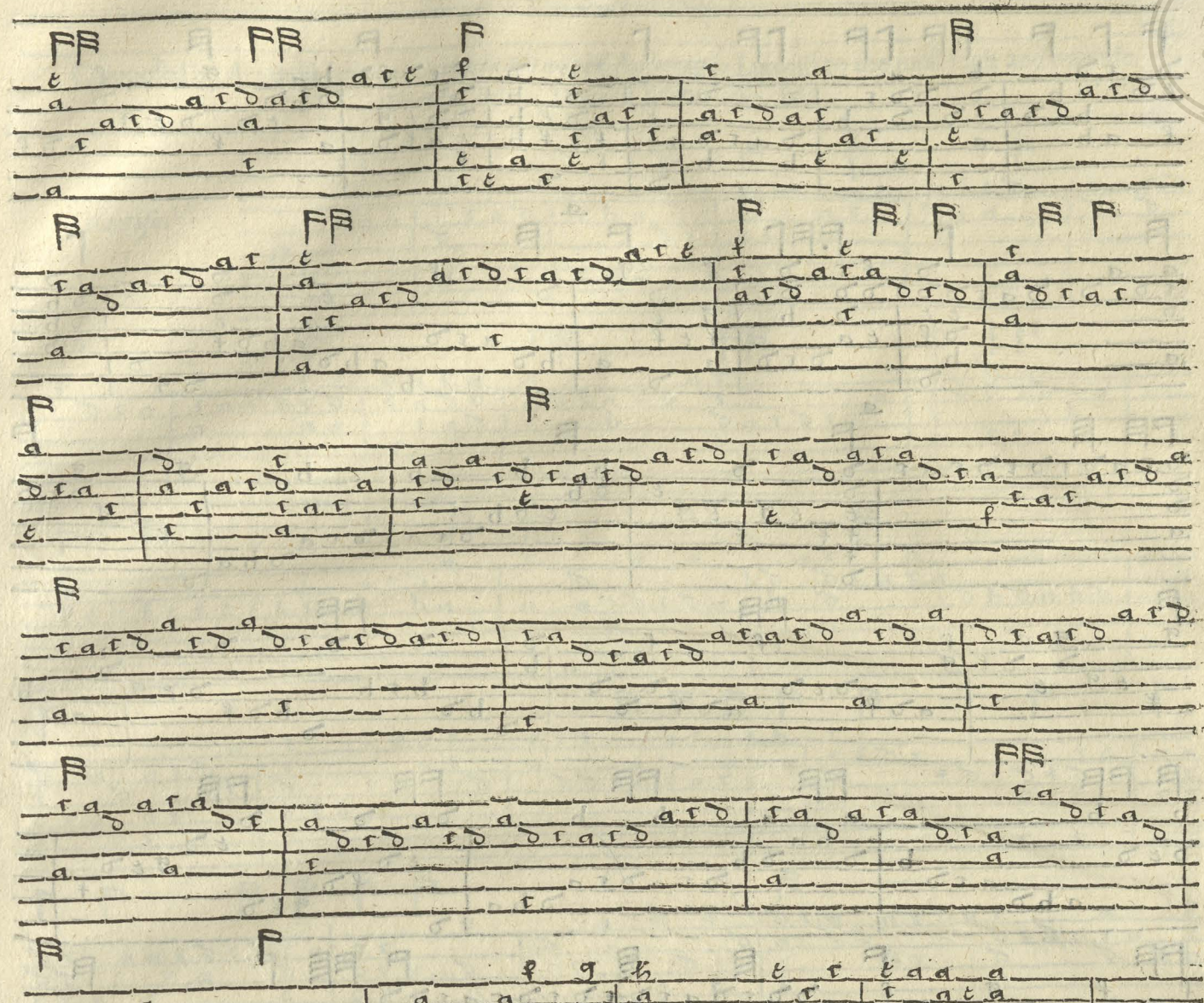
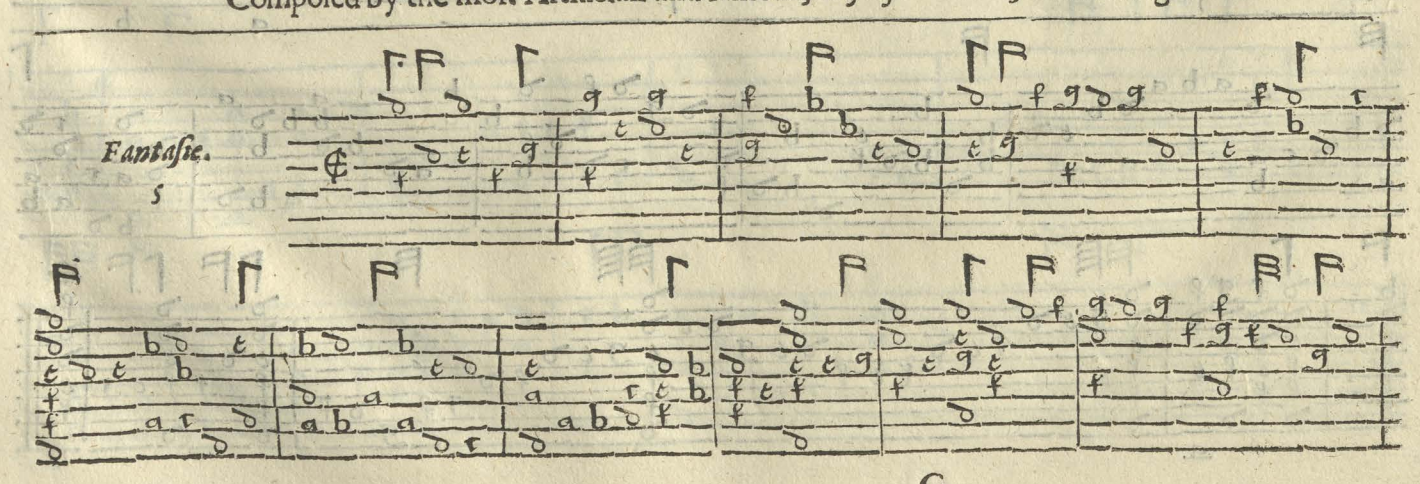


Composed by the most Artificiall and famous, *Alfonso Ferraboſco* of Bologna.



Royal Academy of Music Library

Composed by the most famous *Gregorio Huwet* of Antwerpe: Luteniſt to the most high and mightie *Henericus Iulius*, Duke of Brunſwicke, &c.

Fantaſie.

Royal Academy of Music Library

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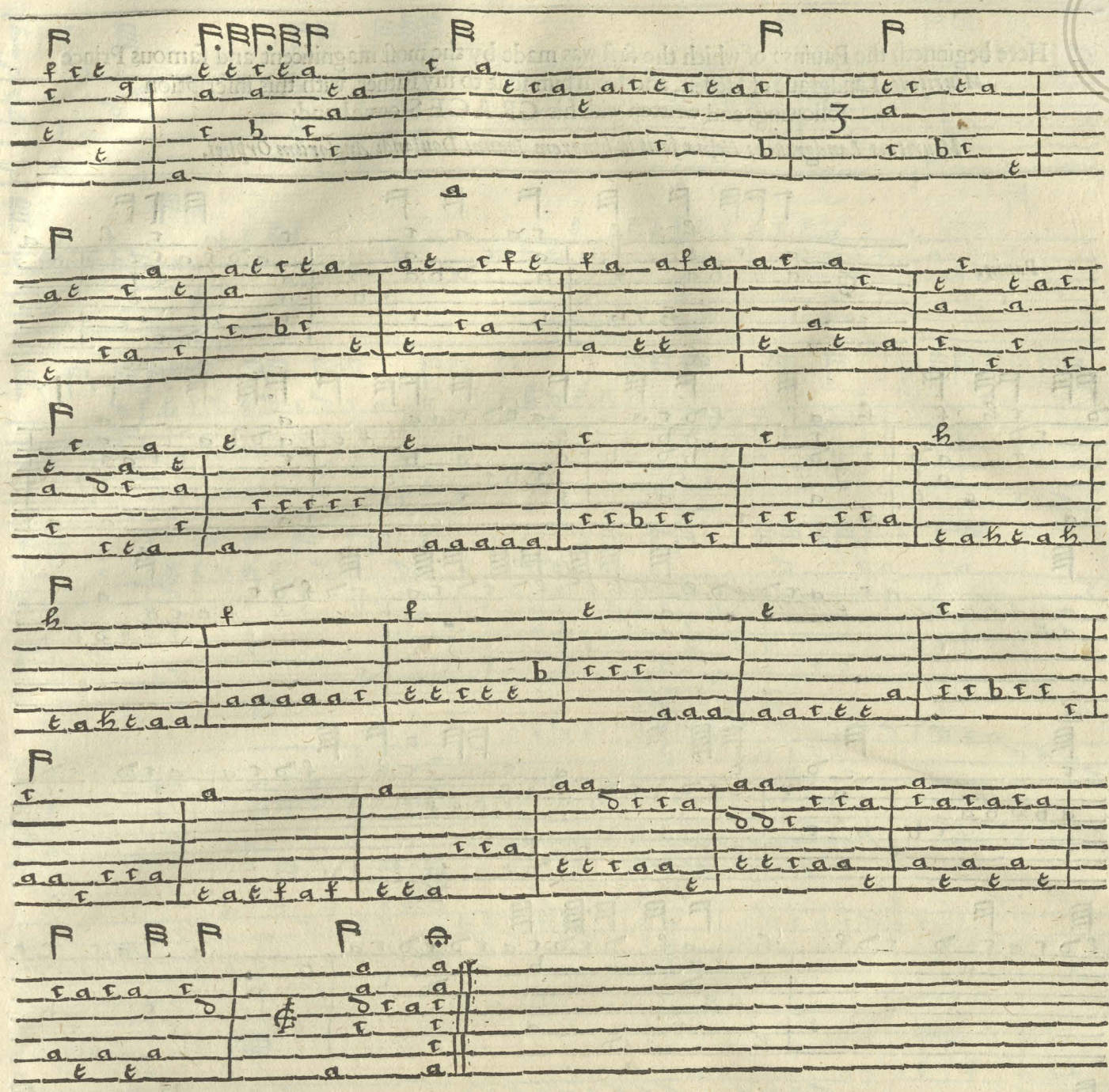
Composed by *John Douland*, Batchelar of Musicke.

Fantasie.
7

Royal Academy of Music

Royal Academy of Music Library



Here endeth the Fantasies.

Pauins for the Lute.

Royal Academy Library

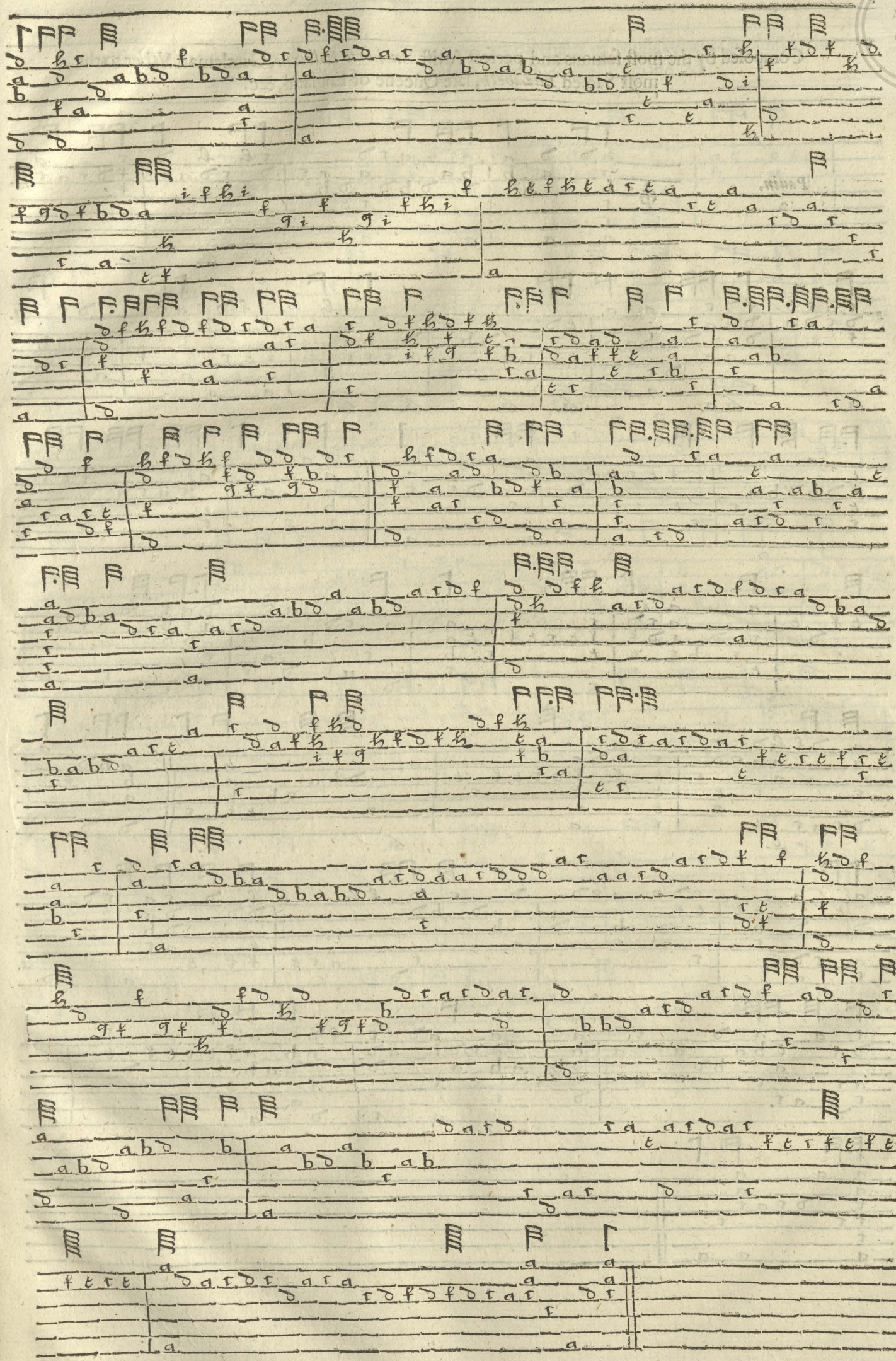
Here beginneth the Pauins: of which the first was made by the most magnificent and famous Prince *Mauritius*, Landgraue of Hessen, and from him sent to my Father, with this inscription following, and written with his GRACES owne hand:

Mauritius Landgrauius Hessiæ fecit in honorem Ioanni Doulandi Anglorum Orphei.

Pauin.

1

Pauins for the Lute.



Royal Academy of Music Library

Composed by the most famous and perfect Artist *Anthonie Holborne*, Gentleman Vsher to the most Sacred *Elizabeth*, late Queene of England, &c.

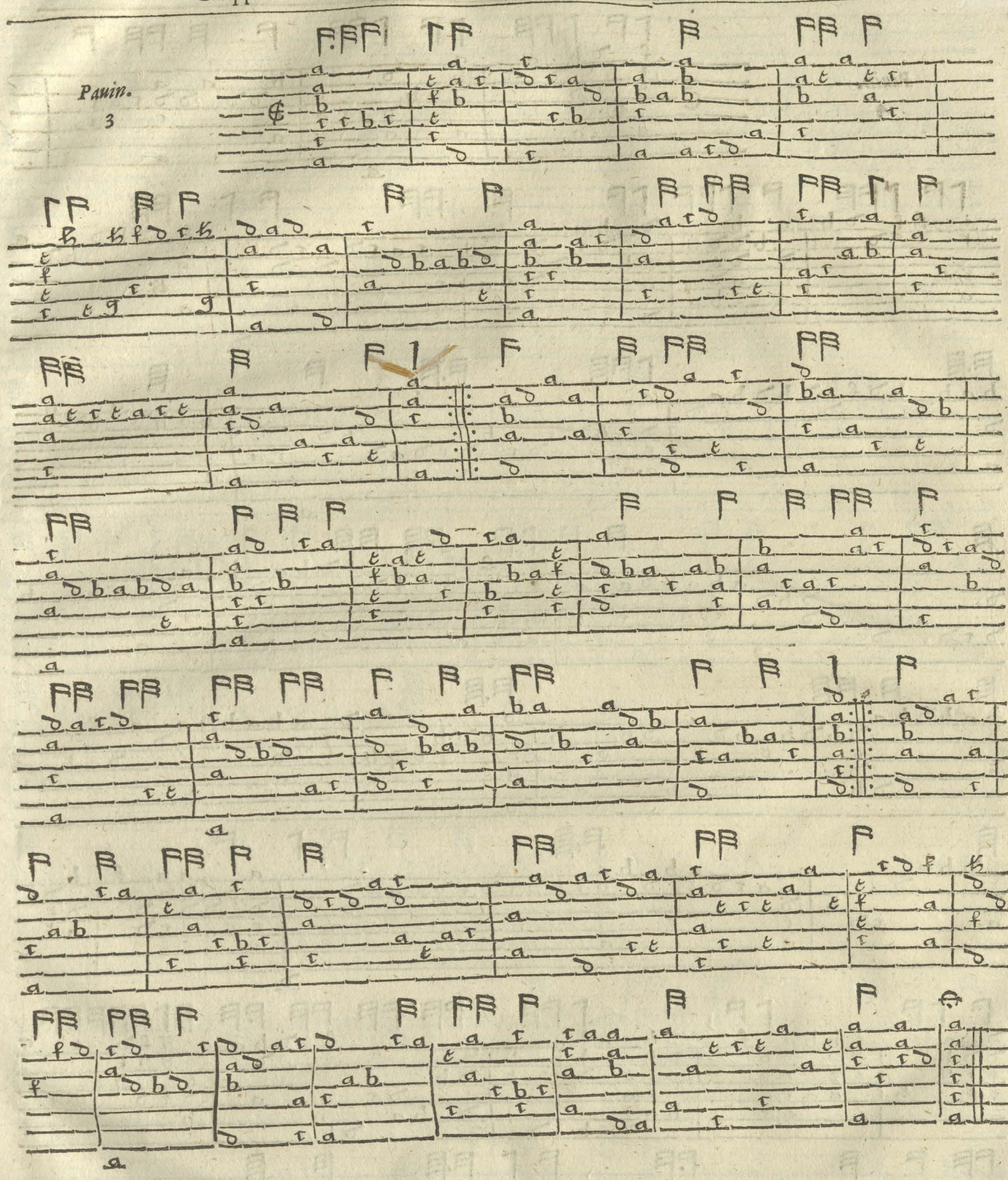
Pauin.

2

Royal Academy of Music Library

Compoſed by the moſt excellent Muſition *Thomas Morley* Batcheler of Muſicke, and Organiſt in the Chappell of the moſt Sacred *Elizabeth*, late Queene of England, &c.

Pauin.
3

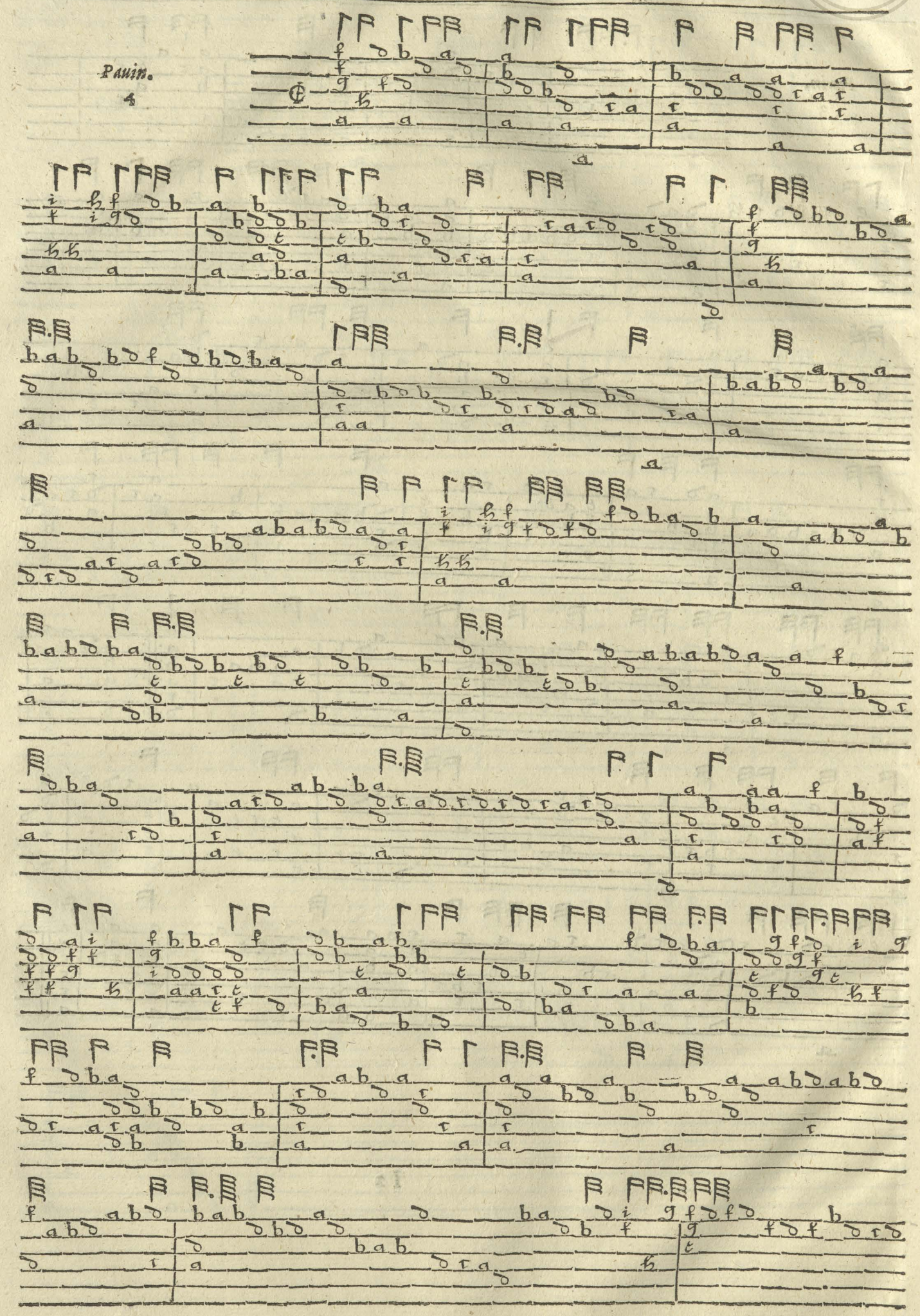


Pauins for the Lute.

Composed by the right perfect Musition *Daniell Batchelar* : one of the Groomes of her Maiesties Priuie Chamber.

Royal Academy of Music Library

Pauin.



Royal Academy of Music Library

Composed by *Iohn Douland* Batcheler of Muſicke.

Pauin.

Sir *Iohn Langton*
his Pauin.

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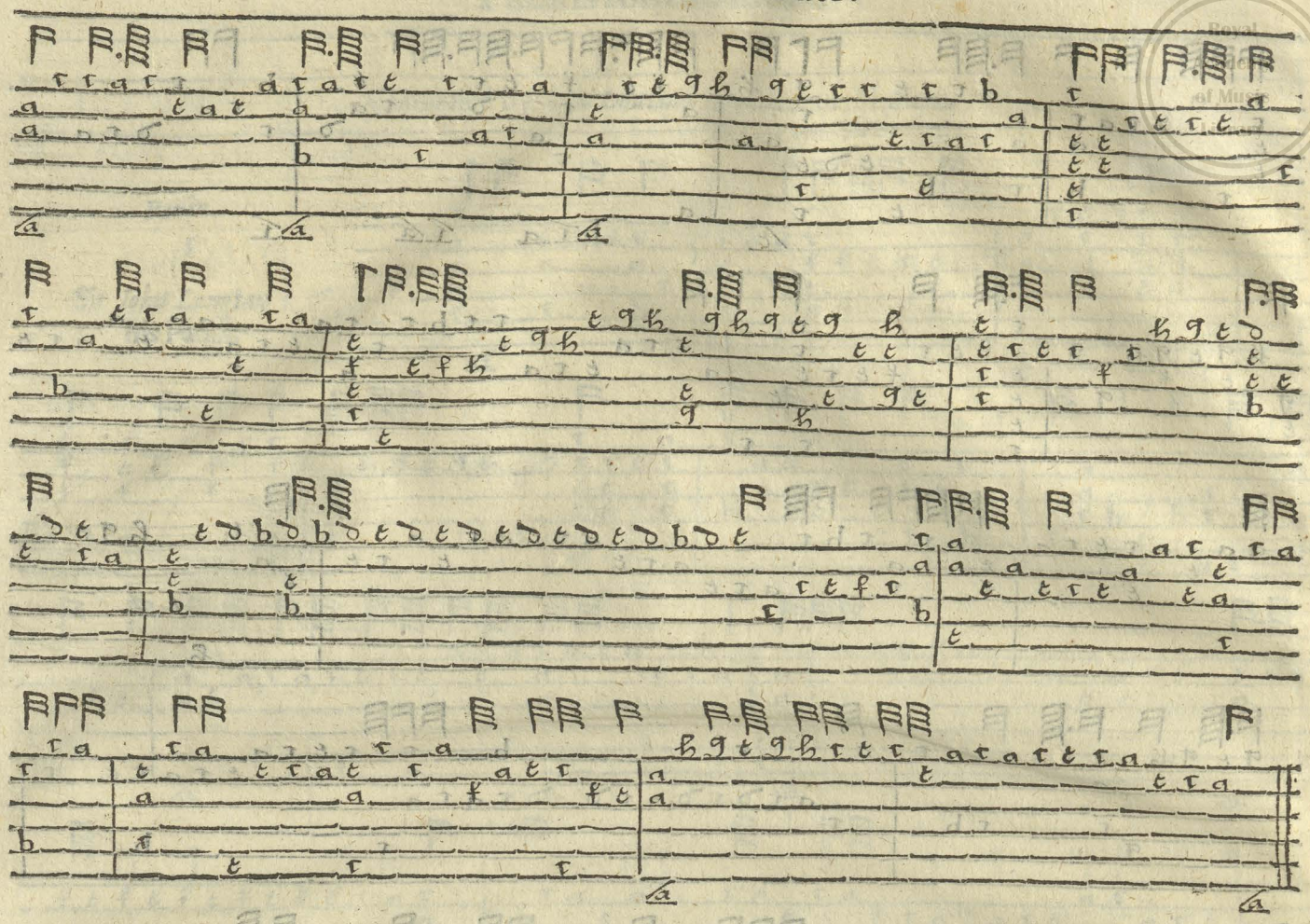
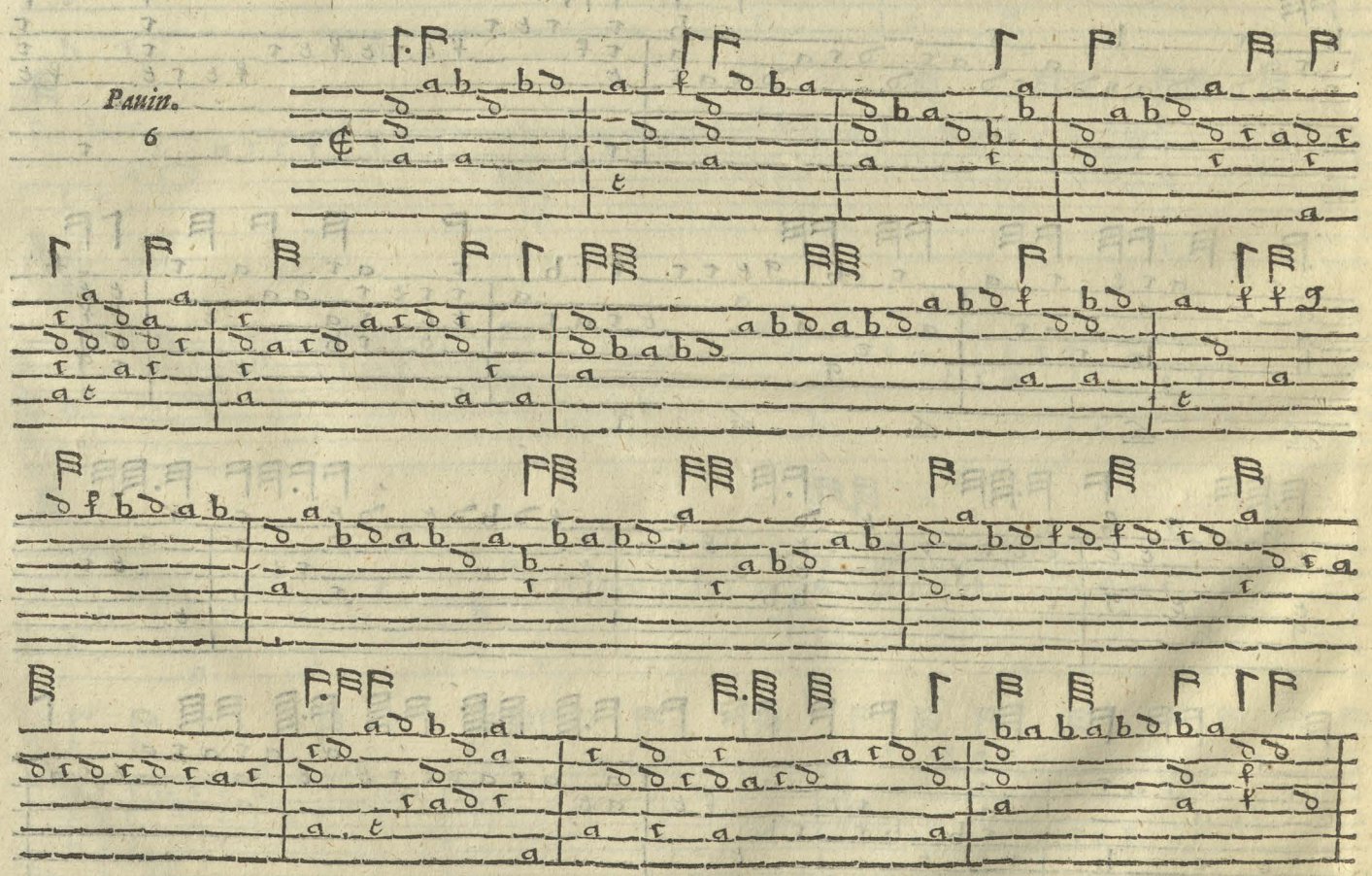
Pauins for the Lute.



Composed by the most Artificiall and famous *Alfonso Ferraboſco* of Bologna.

Pauin. 6



Pauins for the Lute.

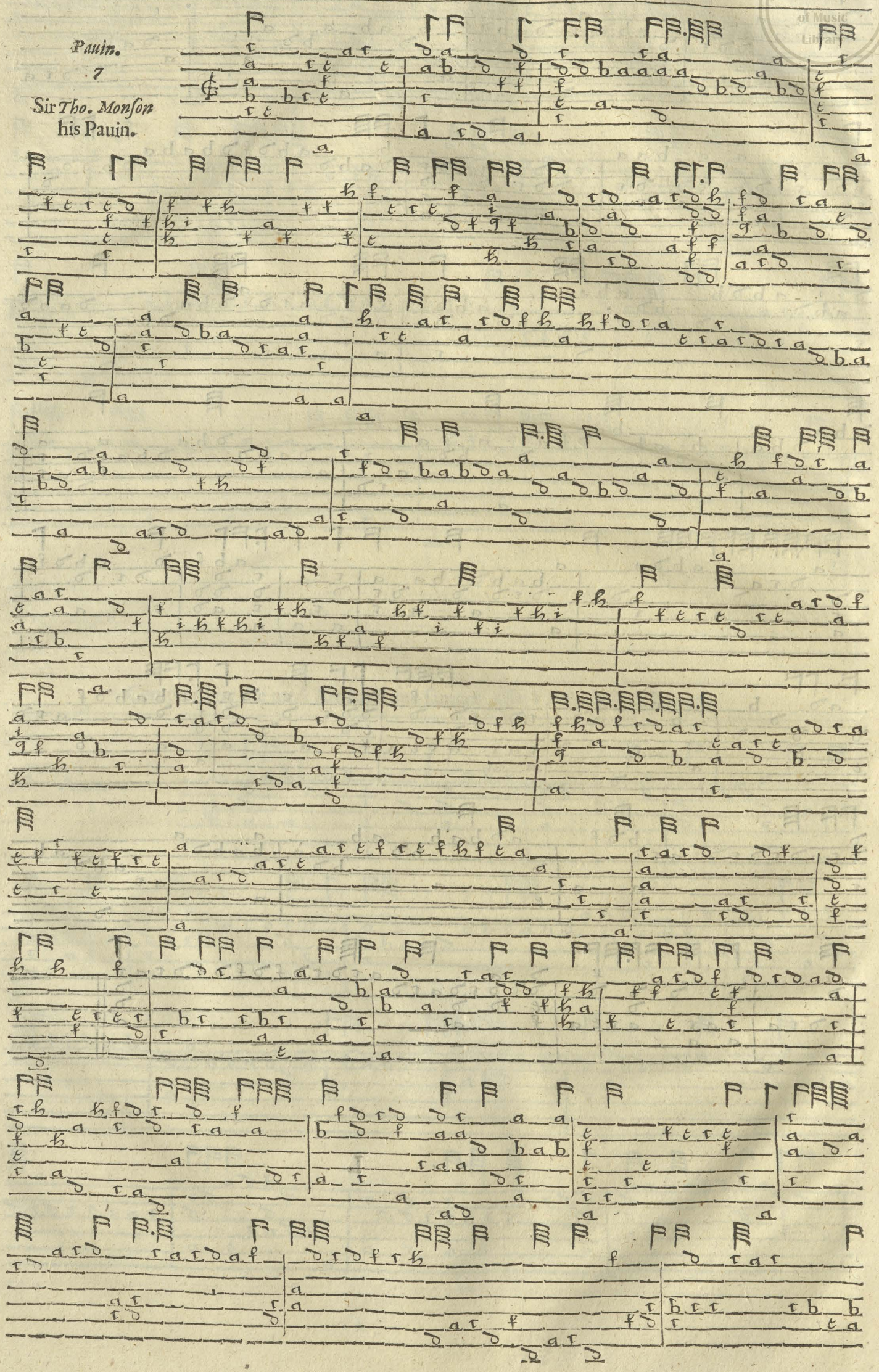
Royal Academy of Music Library

Pauins for the Lute.

Composed by *Robert Douland.*

Royal Academy of Music Library

Pauin.
7
Sir *Tho. Monson* his Pauin.



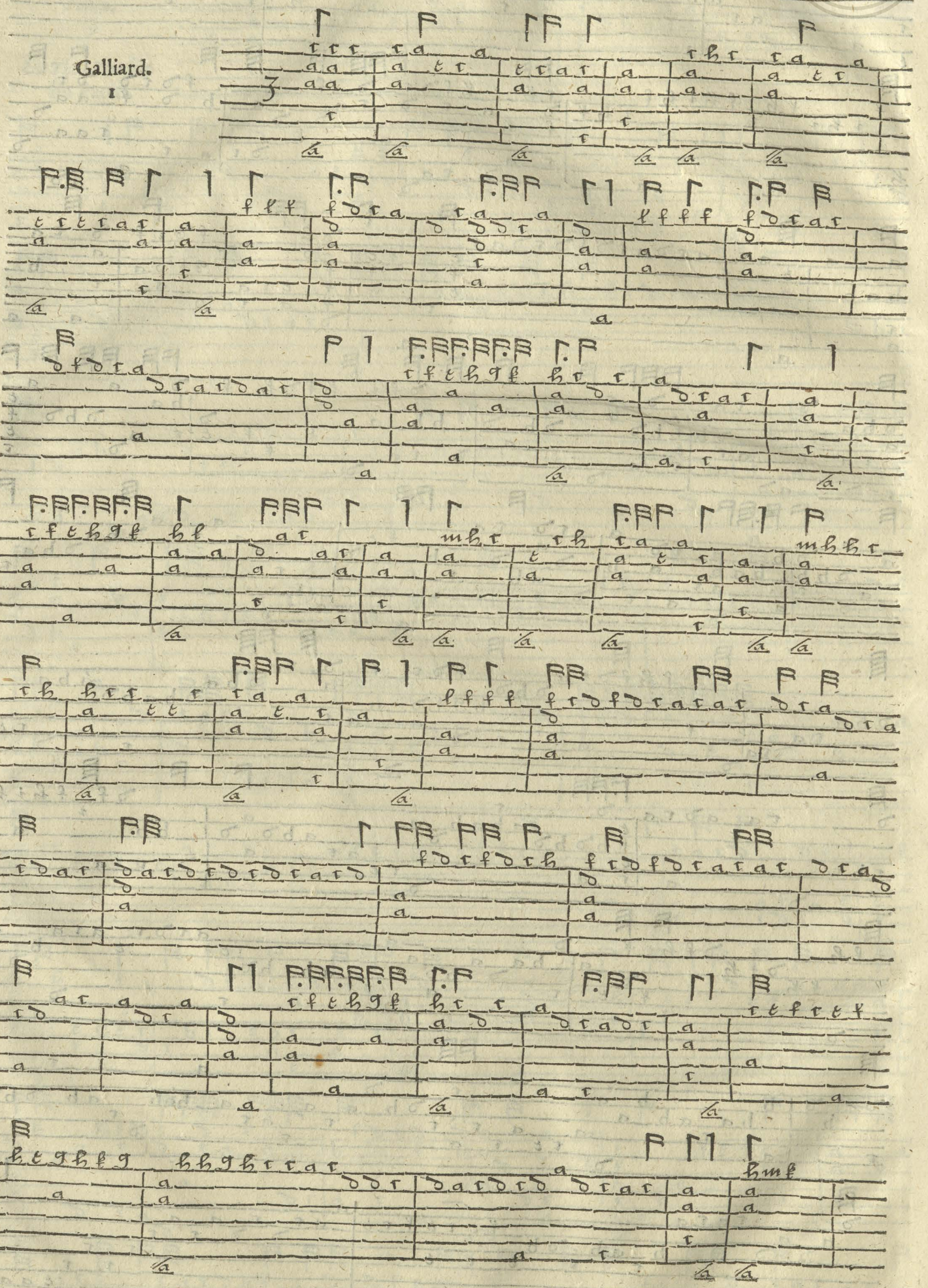
Royal Academy of Music Library

Royal Academy of Music Library

Here beginneth the Galliards: the first whereof is commonly knowne by the name of the most high and mightie *Christianus* the fourth King of Denmarke, his Galliard.

Galliard.

1



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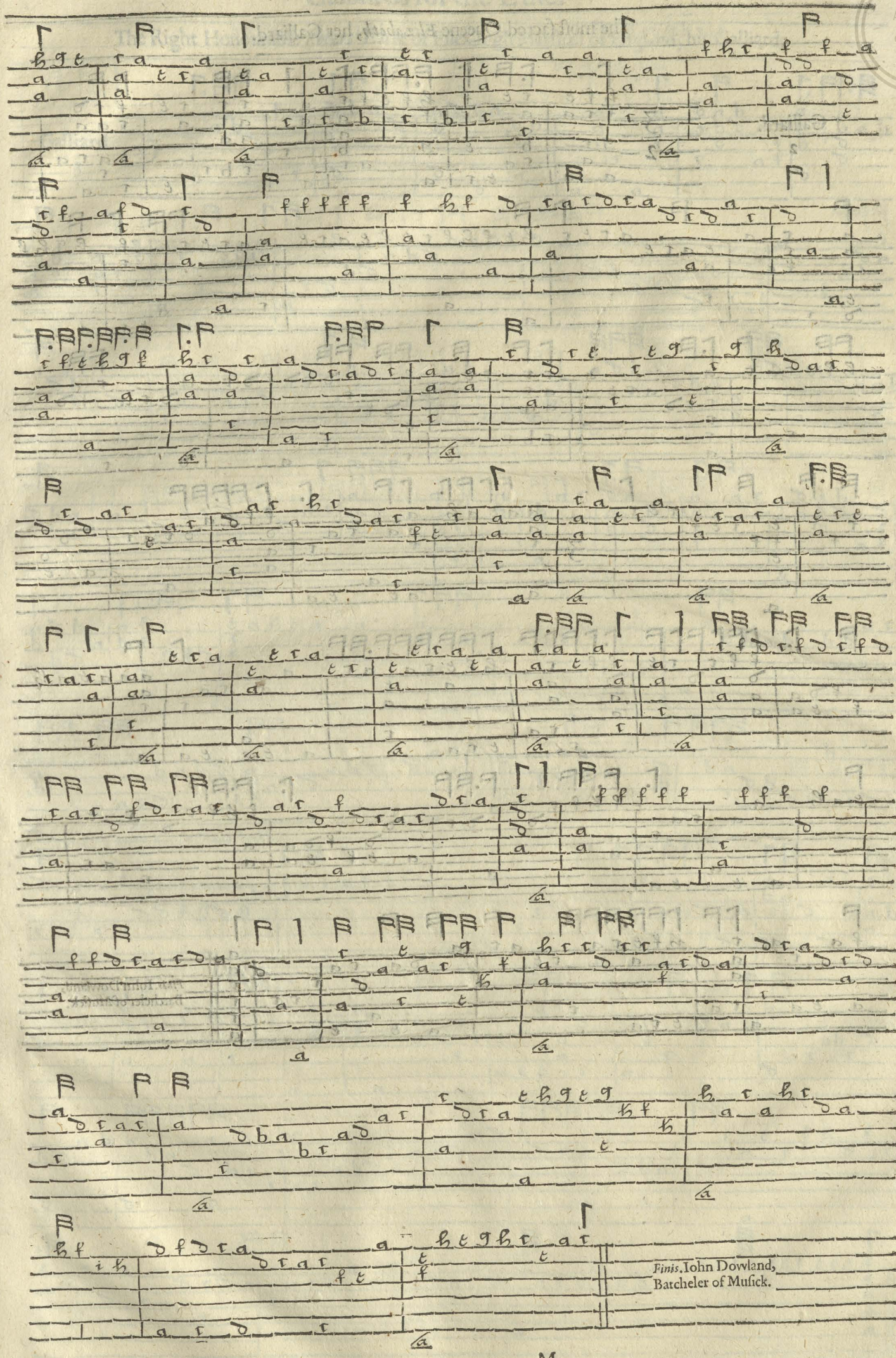


Finis. John Dowland,
Batcheler of Musick.

The most sacred Queene *Elizabeth*, her Galliard.

Royal Academy of Music Library

Galliard.

2

Finis. John Dowland, Batcheler of Musick.

The Right Honourable *Robert* Earle of Eſſex, high Marſhall of England, his Galliard.

Galliard

3

Royal Academy of Music Library

Finis. Iohn Dowland, Batcheler of Muſick.

The Right Honourable *Ferdinando* Earle of Darby, his Galliard.

Galliard.
4

Finis. Iohn Dowland, Batcheler of Musick.

The Right Honourable the Lady *Rich*, her Galliard.

Galliard.

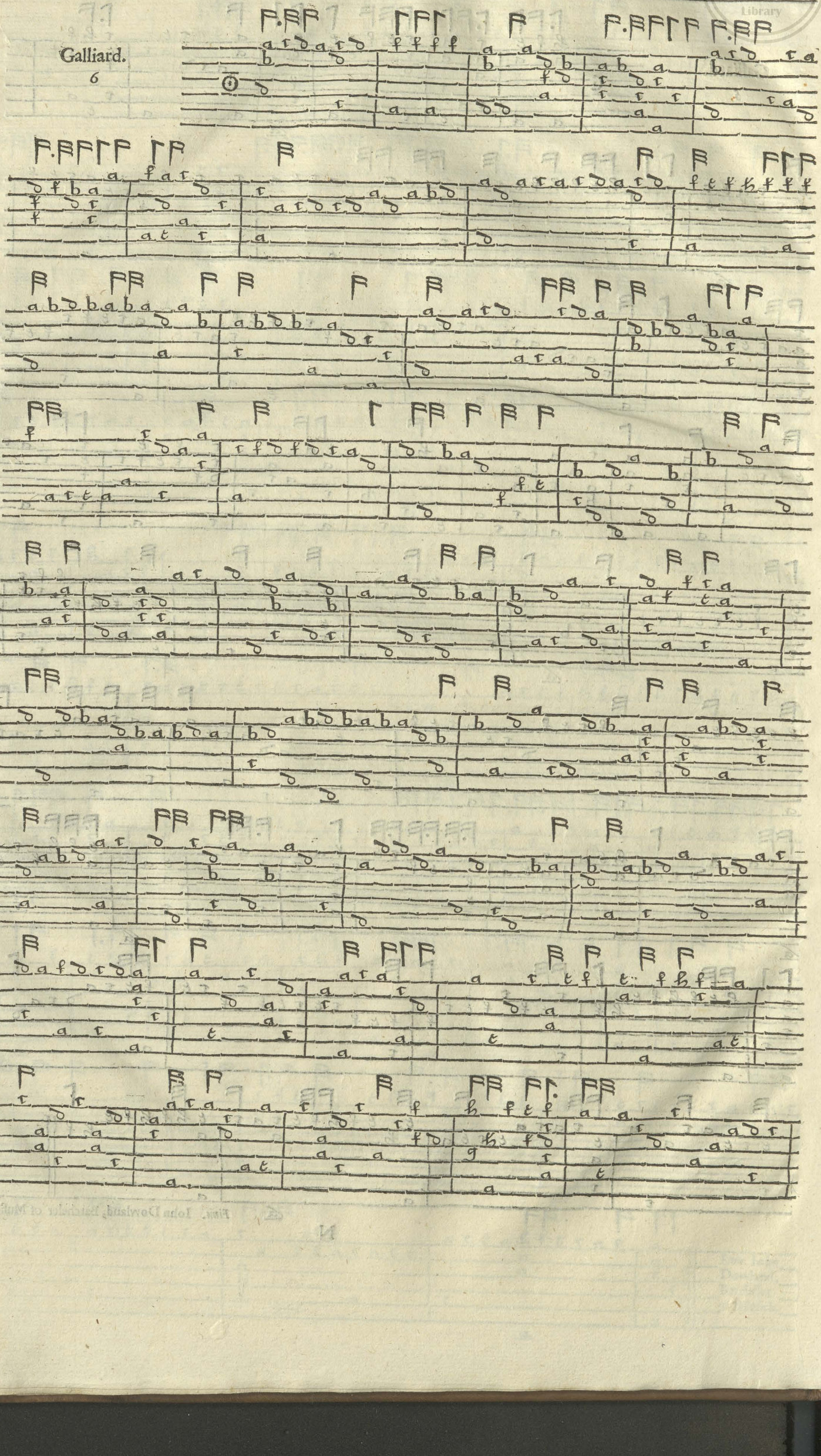
Finis. Iohn Dowland, Batcheler of Musick.

Royal Academy of Music Library

The Right Honorable the Lady *Cliftons* Spirit.

Royal Academy of Music Library

Galliard.
6



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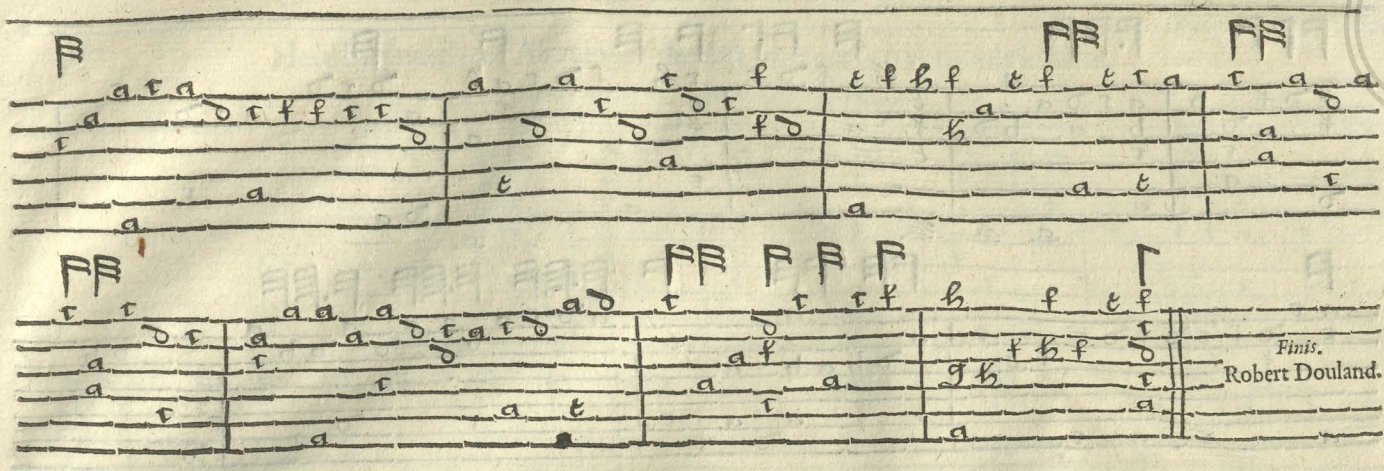
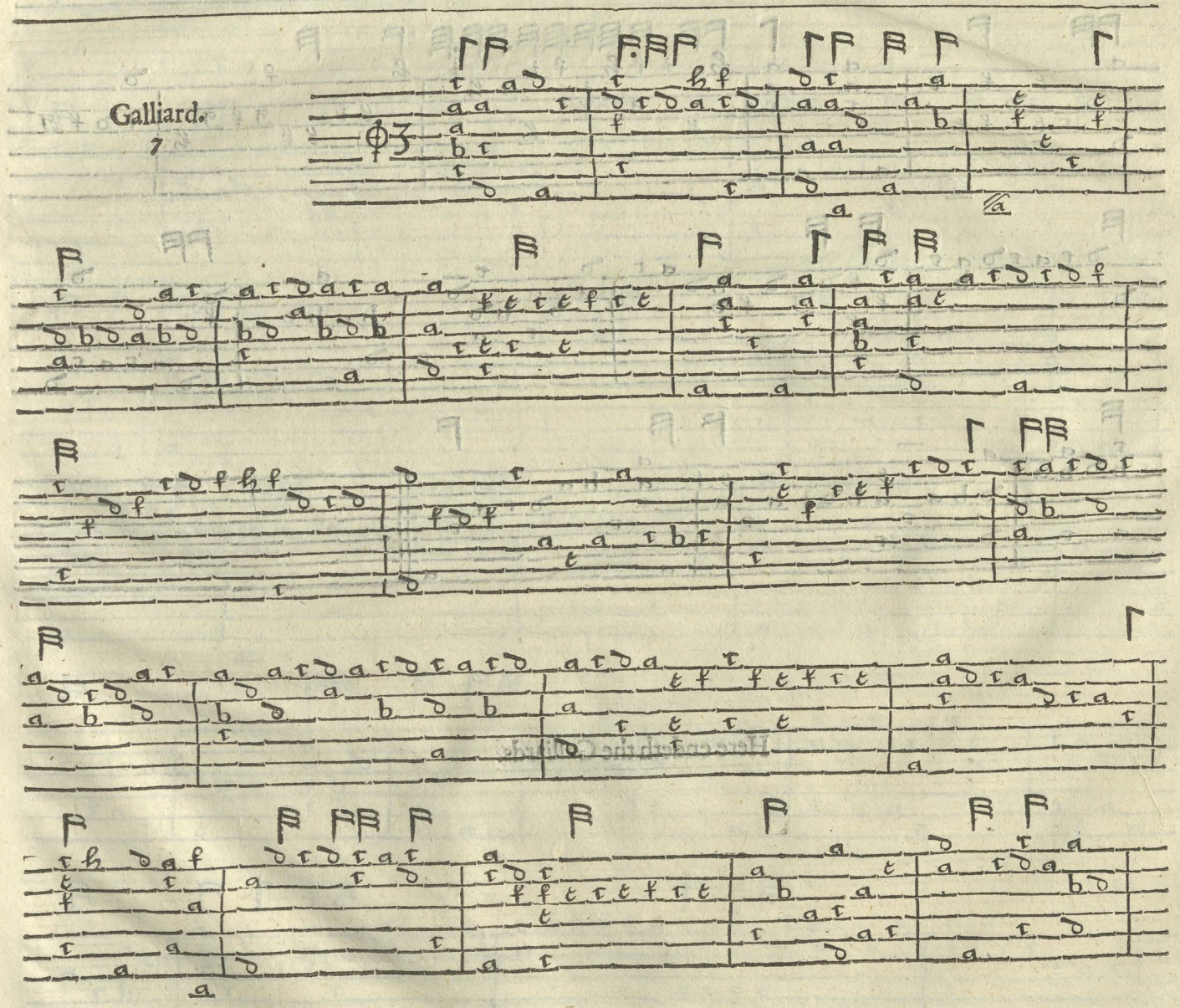


Finis.
Robert Douland.

Sir *Thomas Monſon* his Galliard.

Galliard.



Galliards for the Lute.

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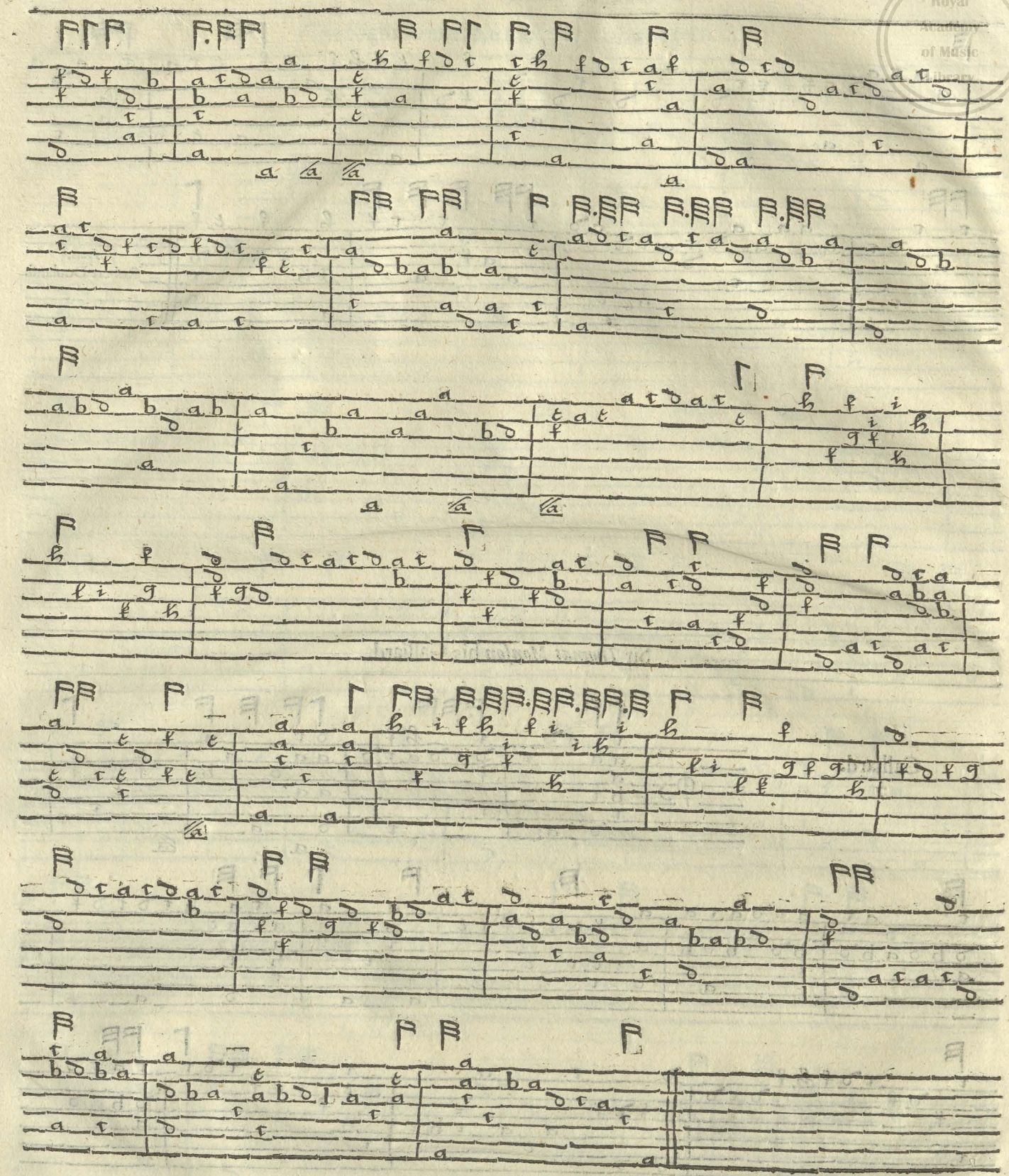

Here endeth the Galliards.

Almaines for the Lute.

Here beginneth the Almaines: the first whereof is commonly knowne by the name of *Mounsiers* Almaine.

Almaine. 1

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Almaines for the Lute.

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Almaines for the Lute.

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Almaines for the Lute.

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Finis.
Daniell Bacheler.

Almaines for the Lute.

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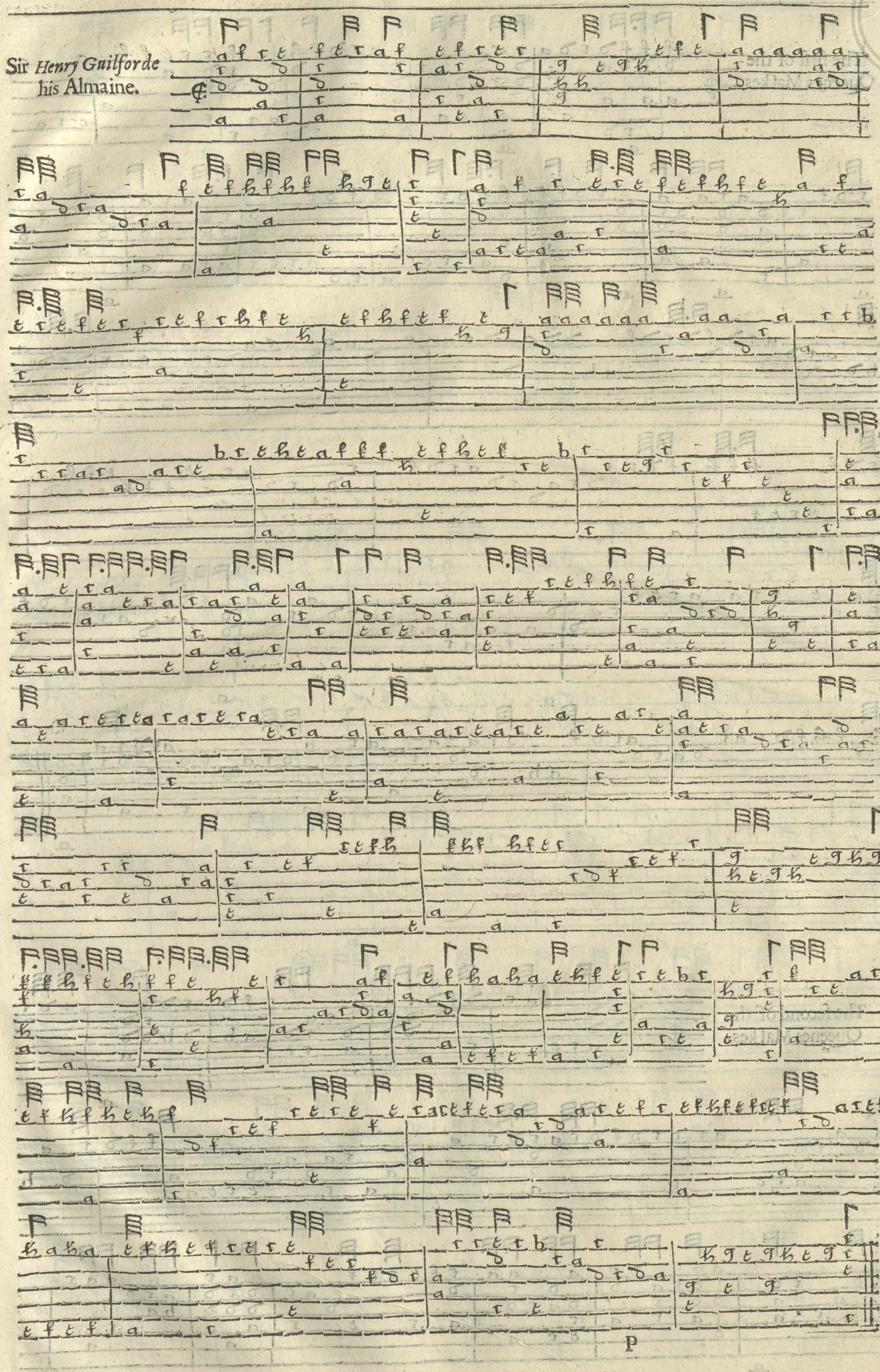
Sir *Henry Guilforde* his Almaine.



Almaines for the Lute.

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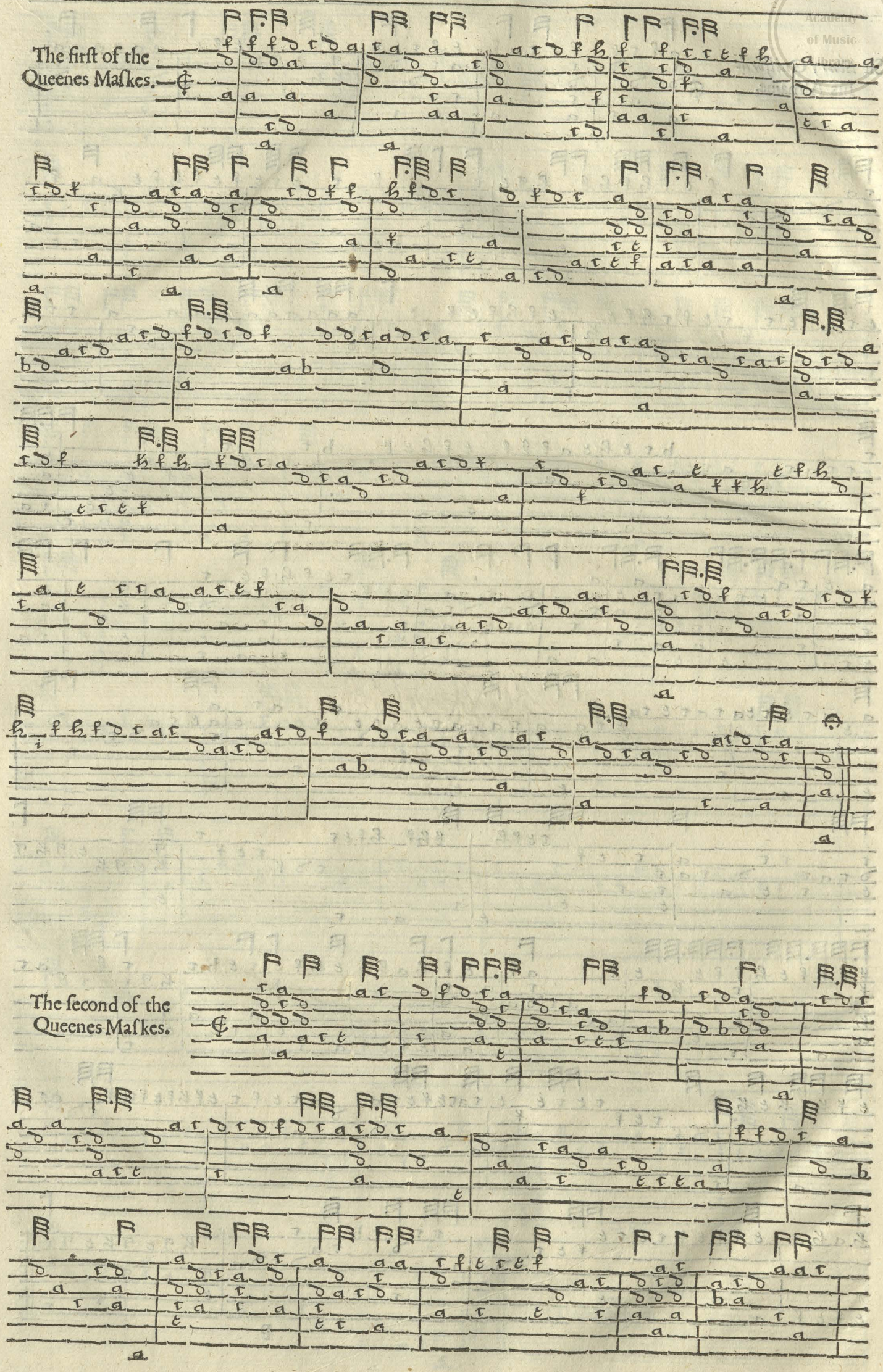
The first of the Queenes Maskes.



The second of the Queenes Maskes.

Almaines for the Lute.

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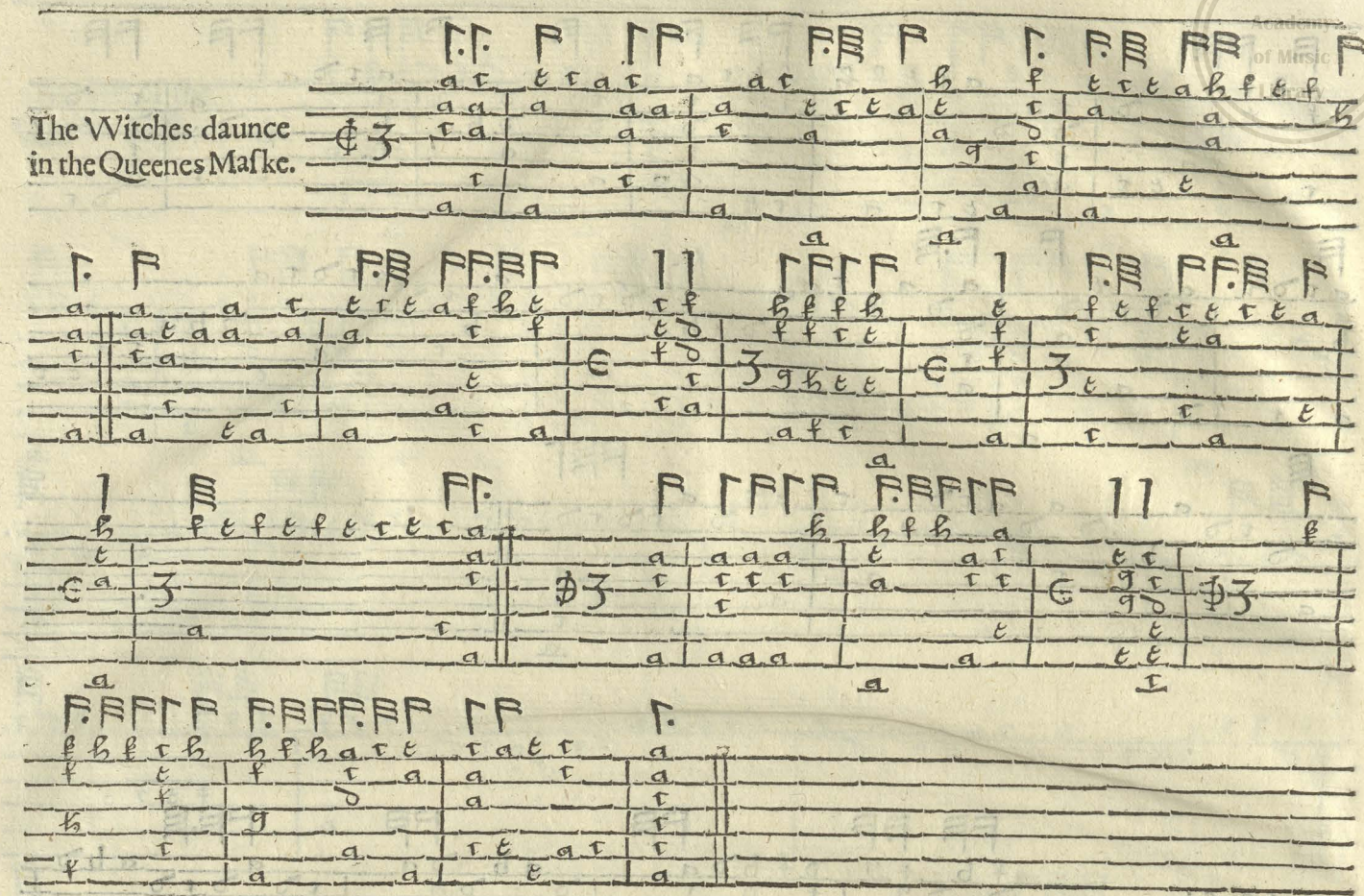
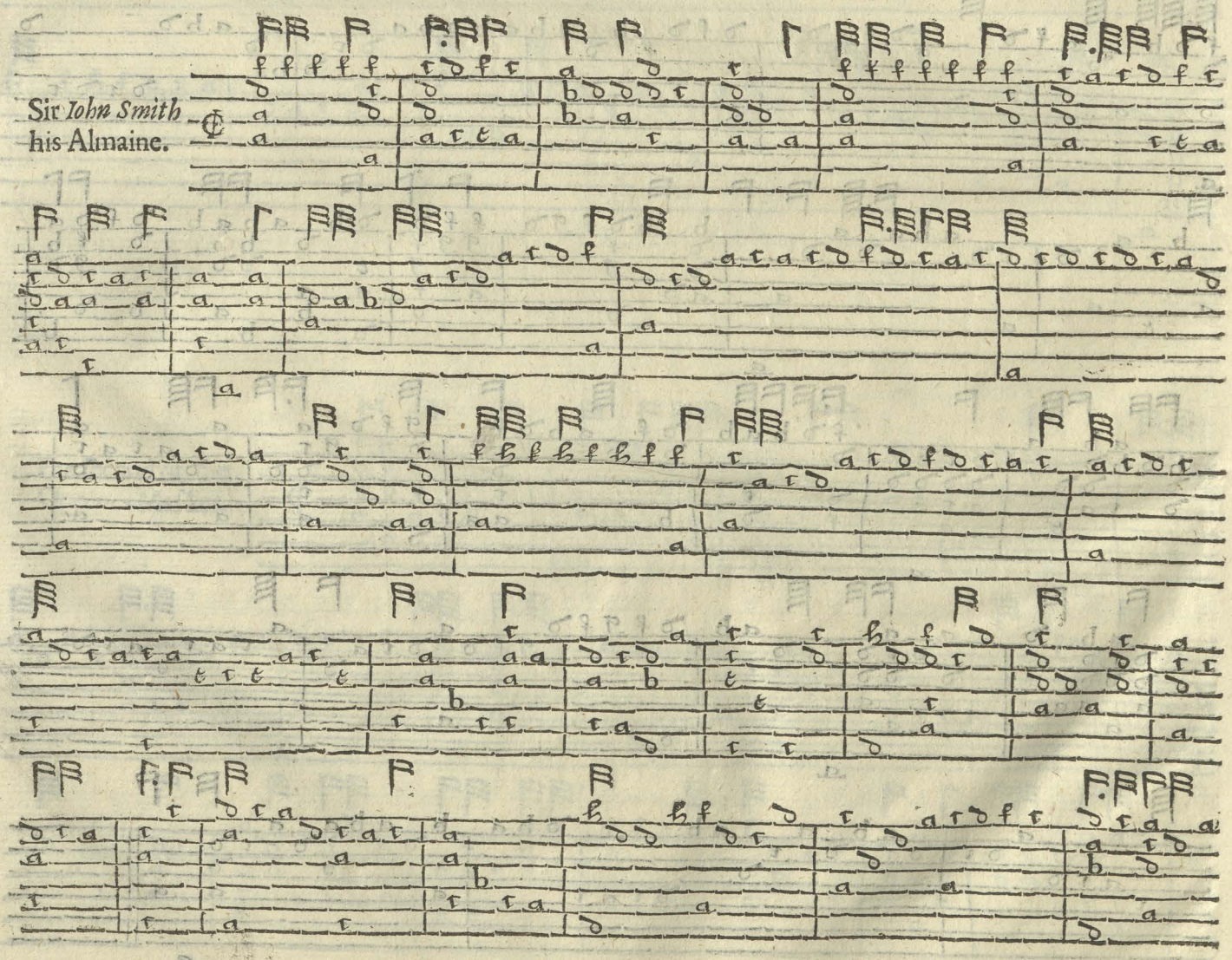
The last of the Queenes Maskes.

Almaines for the Lute.

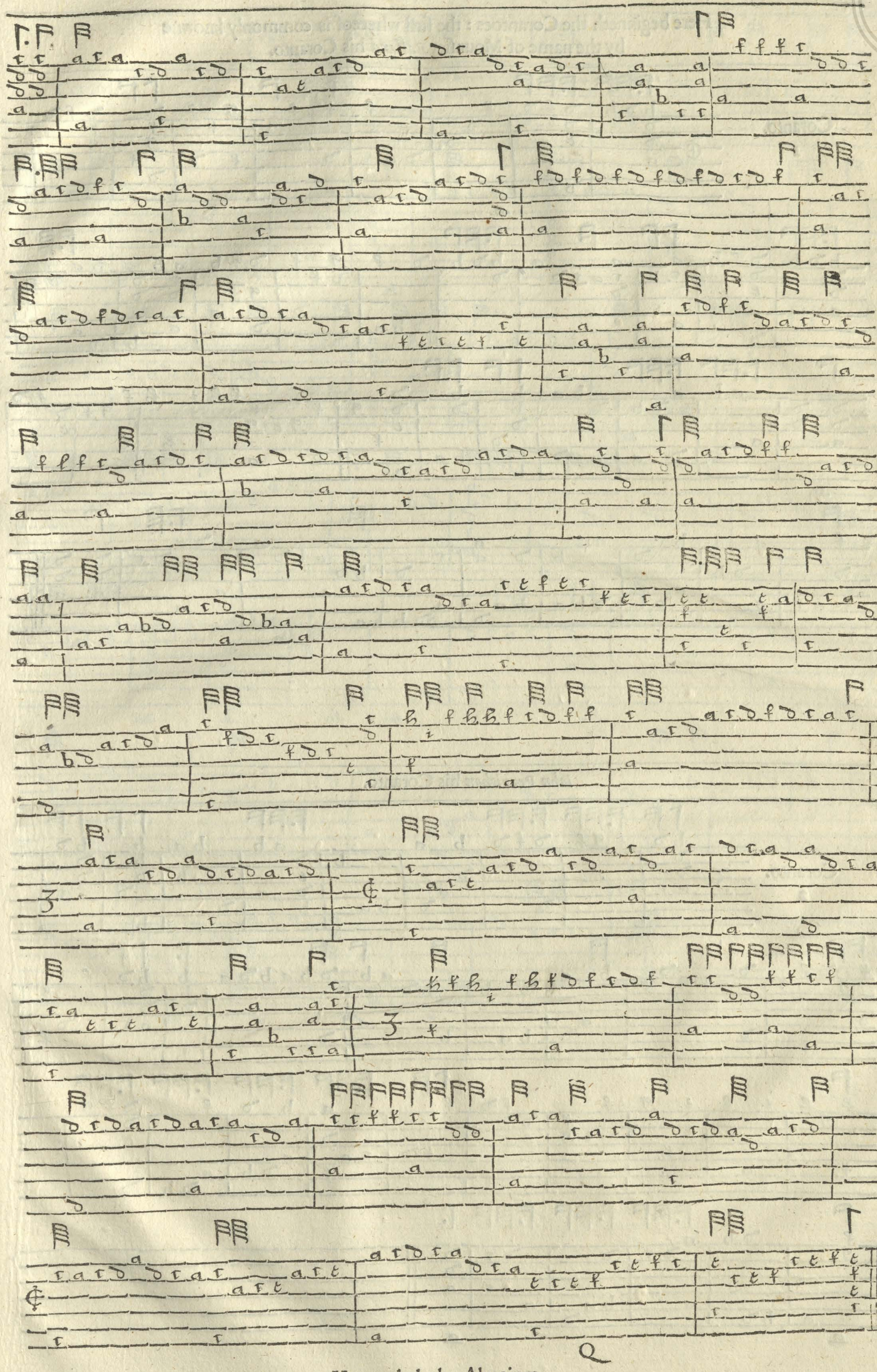
The Witches daunce in the Queenes Maſke.



Sir *John Smith* his Almaine.



Almaines for the Lute.



Here endeth the Almaines.

Corantoes for the Lute.

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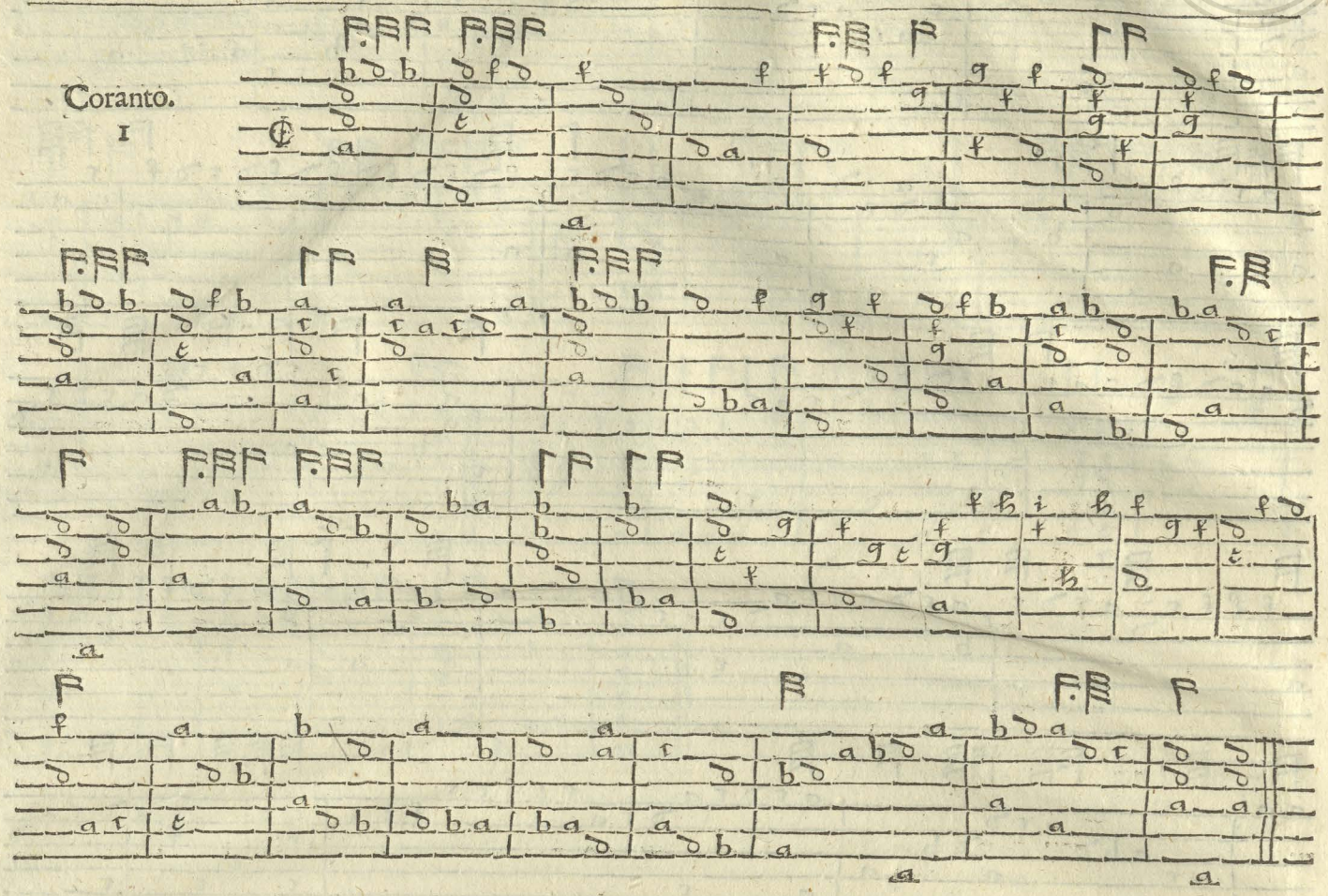
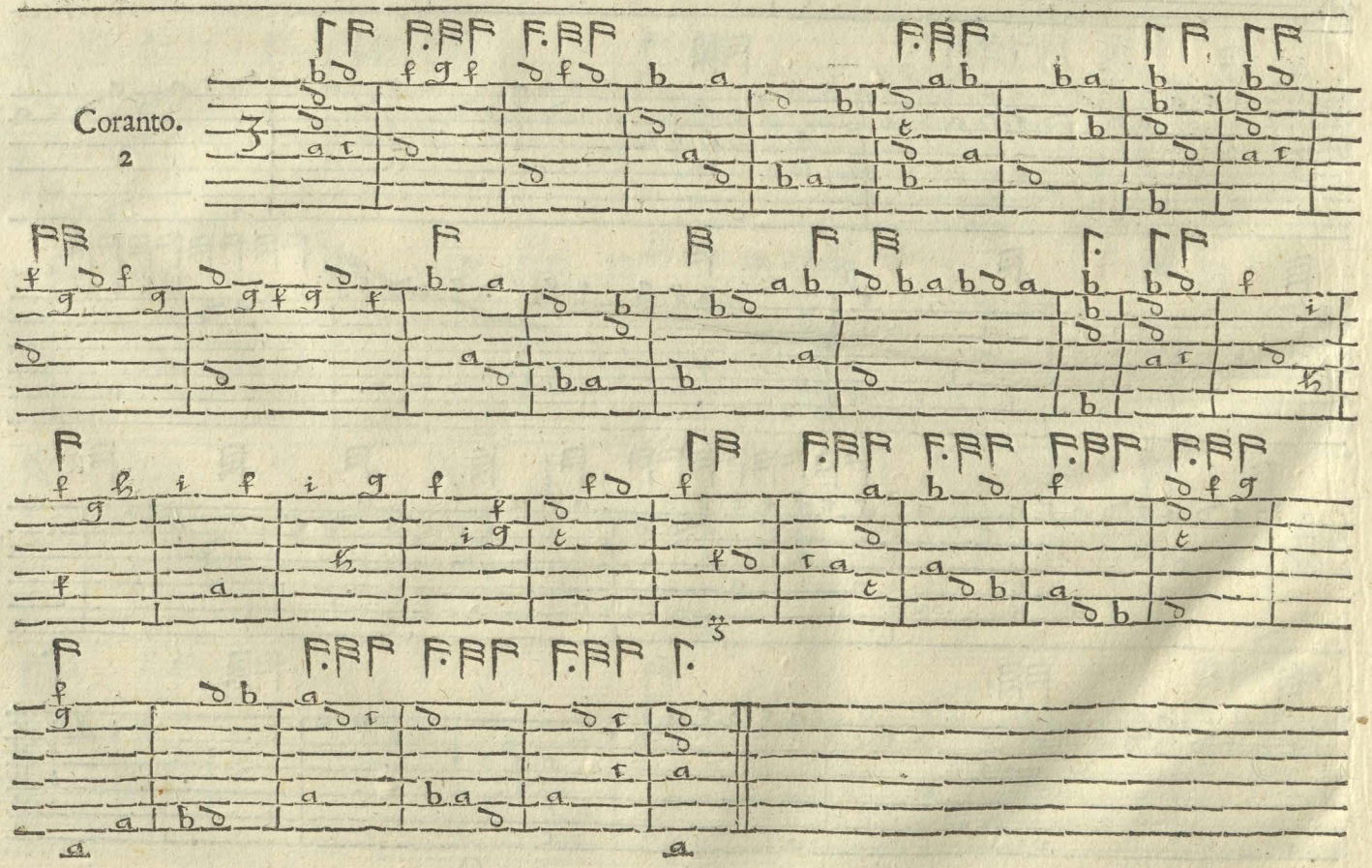
Here beginneth the Corantoes: the first whereof is commonly knowne by the name of Mounsier *Ballard* his Coranto.

Coranto. 1



John Perrichon his Coranto.

Coranto. 2



Corantoes for the Lute.

Coranto.
3

Corantoes for the Lute.

Mounsier *Saman* his Coranto.

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Coranto.

4

Corantoes for the Lute.

Mounsier *Saman.*

Coranto.

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Corantoes for the Lute.

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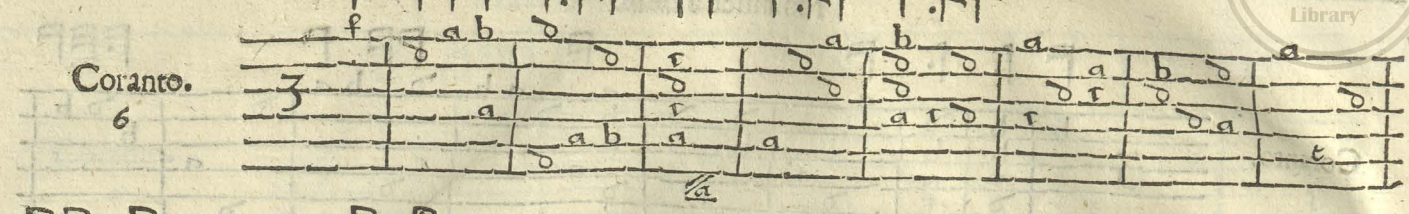
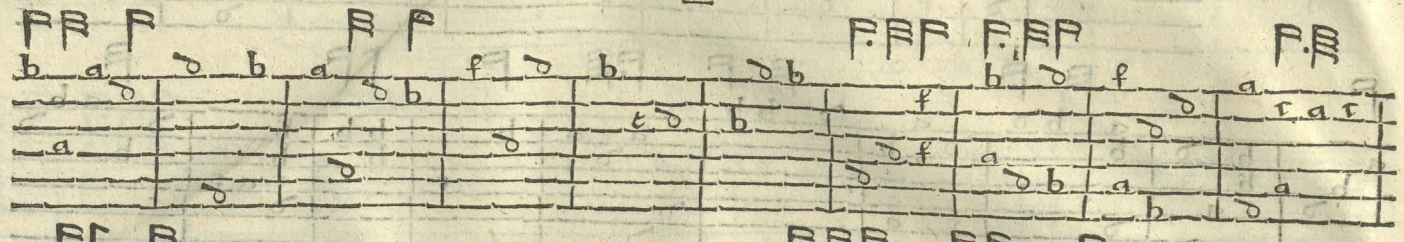
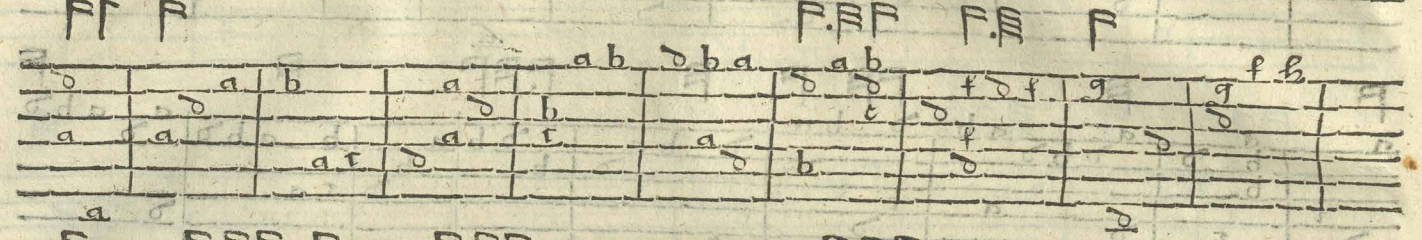
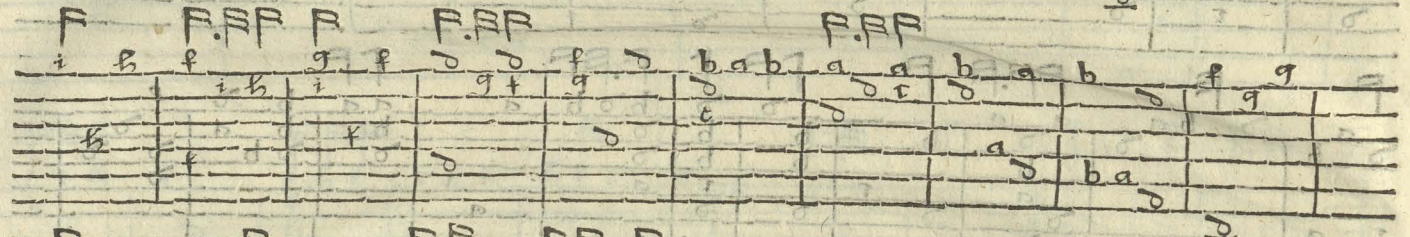
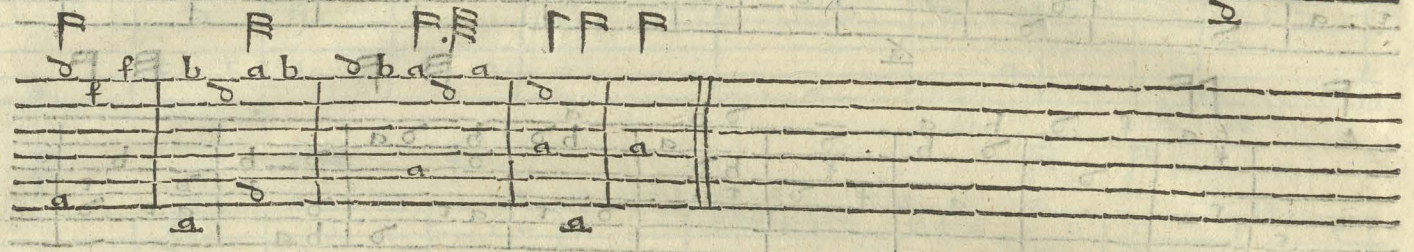
Coranto. 6



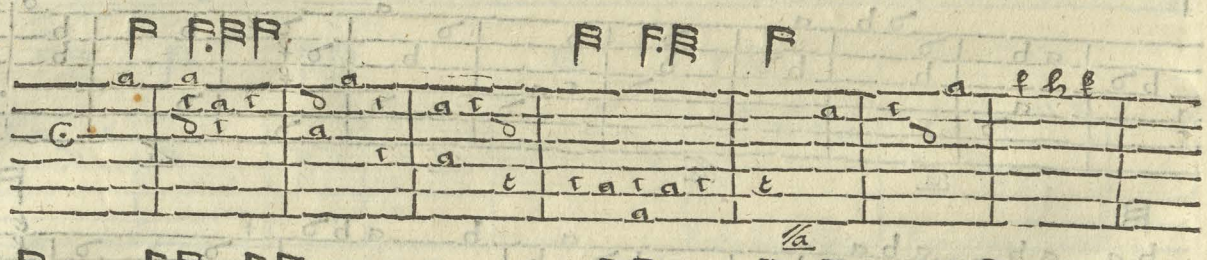


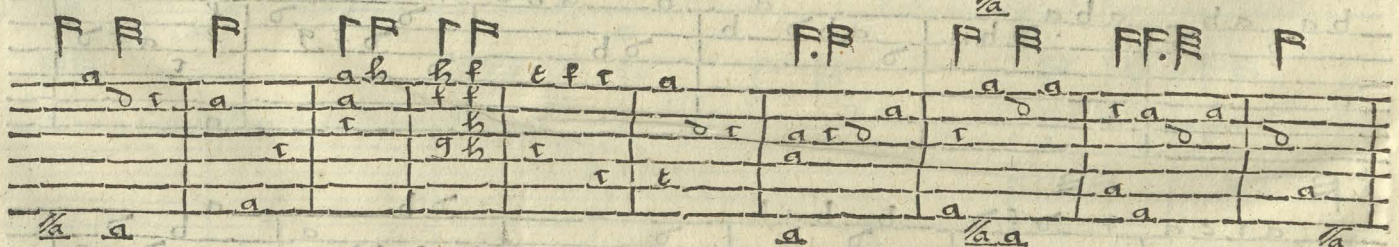


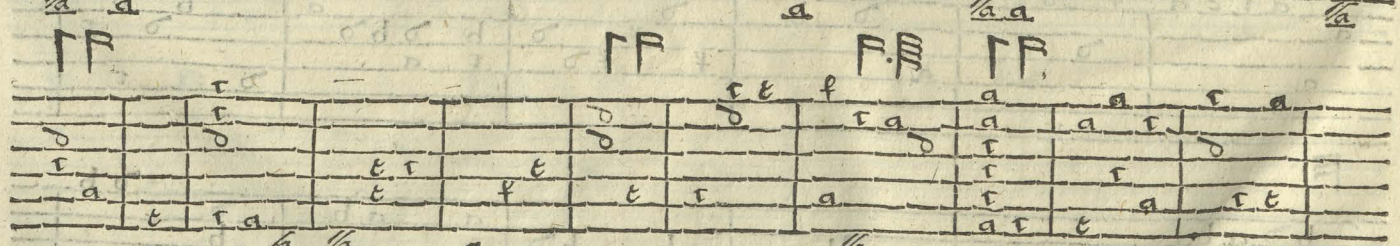


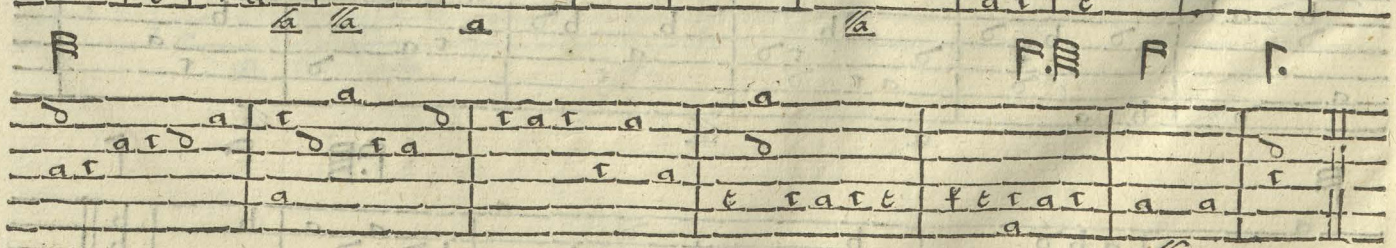


Coranto. 7





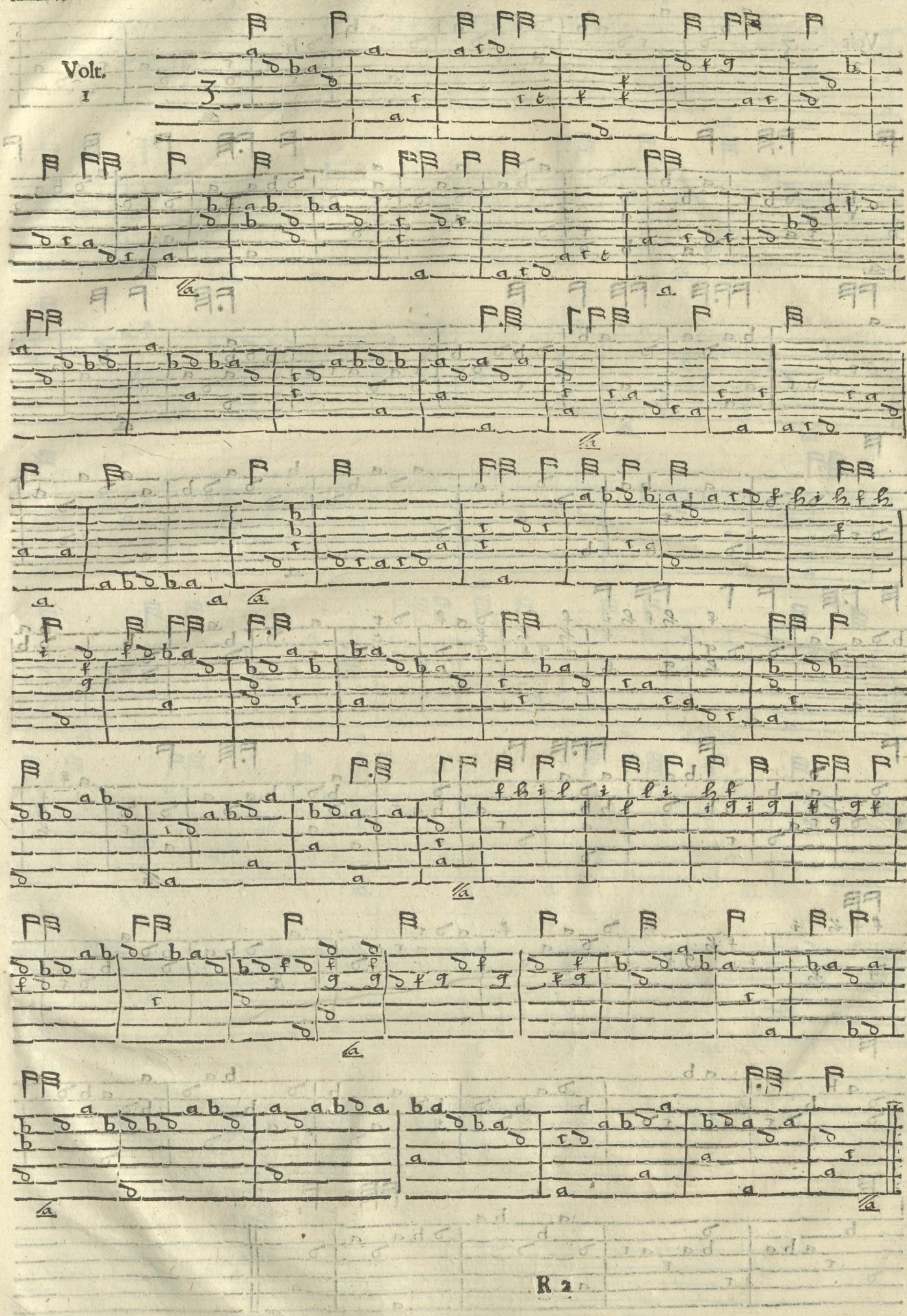




Here endeth the Corantoes.

Voltes for the Lute.

Here beginneth the Voltes.



Voltes for the Lute.

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Volt 2

Voltes for the Lute.

Volt.
3

Voltes for the Lute.

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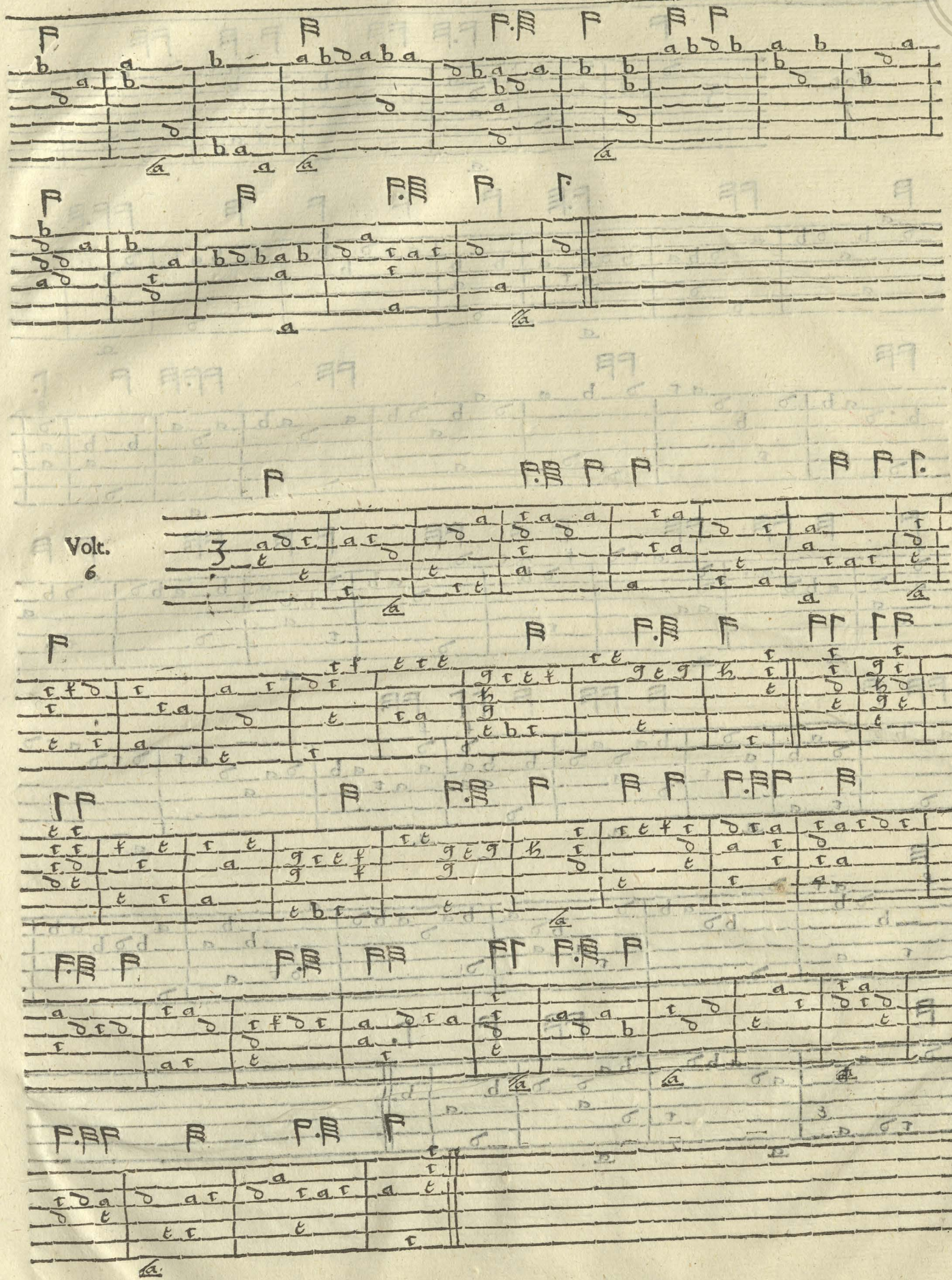
Volt. 4

Volt 5

Voltes for the Lute.



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Voltes for the Lute.

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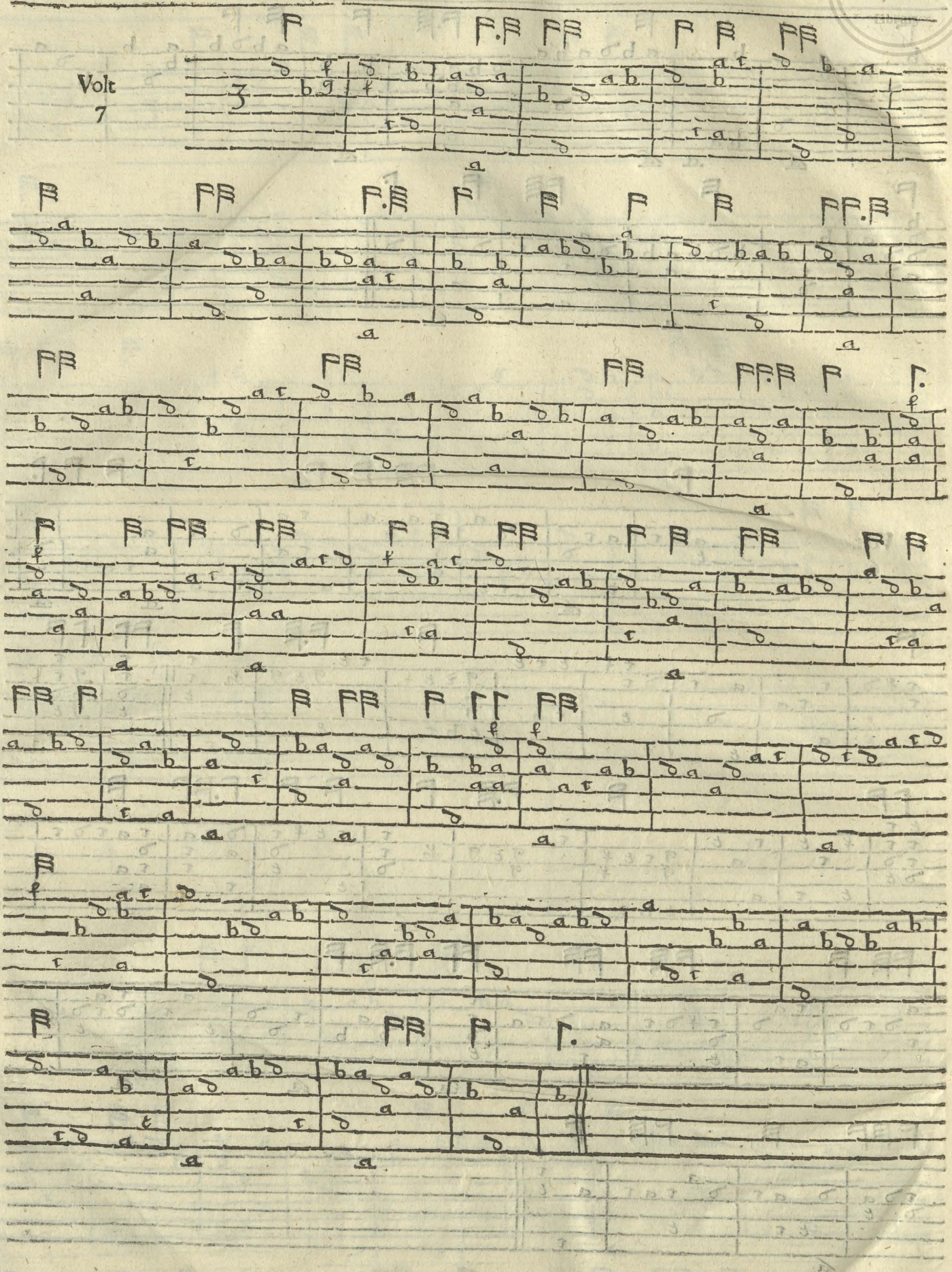
Volt 7



FINIS.

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R. Dowland, Varietie of lute-lessons 1610
STC 7100
RISM B1 p. 430
Poulton p 486

5 copies known, of which 2 perfect

1 This copy (ex Schlobitten, Sotheby's 9 May 1985 lot 66)
perfect
modern binding

2 Oxford, Bodleian Library — I have EE facsimile ed. of this copy
perfect

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modern binding, M2v shaved. no MS markings

4 London, British Library, K.2.i.8 (ex Julian Marshall check Sotheby 11-12 July 1904 or 26.6 & 29.7.1884)
(used for Schott facsimile)
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R1r signature R shaved off by binder
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